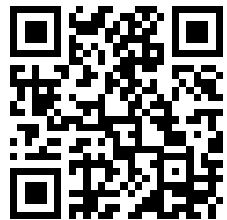


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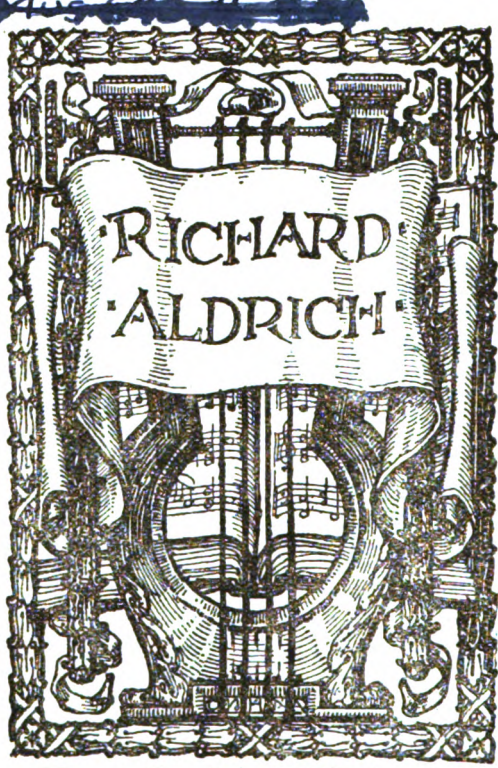
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# THE ATONEMENT.

## I.—PRELUDE.

## II.—“GETHSEMANE.”

### CHORUS.

In the soft moonlight glow  
Of the Judæan night,  
Along the road their feet so oft have trod,  
Jesus of Nazareth  
And His disciples pass  
Into the Garden of Gethsemane.  
There, in the sombre shade  
Kneeling apart, the Lord  
In bitter anguish prays :

### BARITONE SOLO (*Christ*).

“ Father ! the last dread hour  
Of shame and death is near ;  
The shadow of the Cross  
Upon My Spirit falls ;  
Thy people hear My voice, yet heed Me not !  
The snares of sin and death encompass Me !  
The heavy sorrow of a weary world  
Rests on My soul to-night.  
Thy will, not Mine, be done !  
But let Me feel Thee near—  
Forsake Me not in My last agony ! ”

### CHORUS.

Lo ! through the gathering gloom  
Of sad Gethsemane,  
Upon swift wings a radiant angel comes !  
Unto the Son of Man,  
From the High Heaven sent down,  
With confidence and hope to strengthen Him.  
Then, passing hence, toward Heaven behold  
him soar,  
Leaving the shadowy garden darker than  
before.  
Then Jesus, rising, comes  
Where the disciples lie,  
Weary with tribulation,  
Sleeping for very sorrow.

### BARITONE SOLO (*Christ*).

“ Could ye not watch one hour, oh My beloved ?  
Could ye not watch one hour ?  
Brave is the spirit, but the flesh, how weak !  
Lest in temptation's path ye go astray,  
Watch, ever watch and pray ! ”

### CHORUS.

Listen ! a murmur of voices,  
A sound of numerous footsteps—  
Behold ! a glimmer of torches,  
Brighter and brighter glowing !  
Now from out of the shadows  
An ominous crowd approaches,  
And the torchlight fitfully flickers  
On the helmets of Roman soldiers,  
On faces distorted by malice.

### BARITONE SOLO (*Christ*).

“ Whom seek ye ? Whom seek ye ? ”

### CHORUS.

“ Jesus of Nazareth ! Jesus of Nazareth !  
The Galilean !  
He that conspireth 'gainst mighty Cæsar !  
The Blasphemer !  
Jesus of Nazareth ! ”

### BARITONE SOLO (*Christ*).

“ Lo ! I am He.  
Why come ye thus, all armed with swords and  
staves,  
To capture me ?  
Daily in yonder Temple have I taught,  
Daily I paced your city's crowded ways,  
And yet ye took me not.  
But now, as if against a thief ye come !  
Behold ! this is your hour,  
Therefore I go with you.”

### CHORUS.

“ Away with Him !  
Bring Him to Caiaphas !  
Lead Him to Pilate !  
To Judgment !  
Away with Him ! ”

### BARITONE SOLO (*Christ*).

“ Oh, little flock, whom I have loved so well,  
Why do ye tremble so ?  
Do those dim eyes not see  
The Angel of the Lord that walks with Me ? ”

### CHORUS.

But the disciples, they who walked with Him  
In Galilee,  
Stricken with terror, now desert their Lord  
With one accord.  
While Jesus, calm amid the raging storm,  
Passes serenely on  
Toward the city that rejecteth Him.



### III.—PRAYER OF THE HOLY WOMEN AND APOSTLES.

#### CHORALE.

Father Omnipotent, to Thee  
Out of the gathering gloom we cry ;  
Our faith is weak, our light is low,  
The night of dark despair is nigh :  
Deeper and deeper the shadows fall,  
Help us and guide us, Lord of All.

We in the darkness falter, Thou  
In Heaven's clear light beholdest all ;  
The sounds of strife and sorrow here  
Discordant on our senses fall ;  
But well we know they blend for Thee  
In calm and perfect harmony.

Lighten our darkness, King of kings,  
Strengthen our faith and calm our fears ;  
Keep Thou the stumbling feet that tread  
The pathway of the Vale of Tears ;  
Till at the last our souls are blest  
Father, in Thine Eternal Rest.

### IV.—“PONTIUS PILATE.”

#### CHORUS.

The night is past ;  
Bright glows the Eastern sky ;  
And as the sun  
Rises above the dark Judæan hills,  
The multitude  
Lead Jesus forth to the Prætorium,  
To Pontius Pilate.

#### TENOR SOLO (*Pilate*).

Upon what accusation,  
Oh men of Judæa,  
Bring ye this Man to me ?

#### CHORUS.

He is a traitor,  
A traitor to Cæsar !  
He maketh sedition  
Throughout all Jewry  
Perverting the nation !

#### TENOR SOLO (*Pilate*).

Behold, I, a Roman,  
And faithful to Cæsar,  
Find no such fault in Him !

#### CHORUS.

He is a blasphemer !  
He scorneth our priesthood,  
And defileth our Temple.

Away with Him !  
Let Him be crucified !

#### TENOR SOLO (*Pilate*).

I meddle not  
With your faith or your worship.  
Let your own High Priest  
Condemn or acquit Him.

#### CHORUS.

Let Him be crucified !  
Barabbas ! Barabbas !  
Release unto us Barabbas !

#### TENOR SOLO (*Pilate*).

Barabbas ! he whose hands are stained with  
blood !  
While this poor visionary harmeth none ?

#### CHORUS.

Barabbas ! Barabbas !  
Give us Barabbas !  
Away with this fellow !  
Let Him be crucified !

#### SOPRANO SOLO (*Pilate's Wife*).

Oh Pilate, hear my words !  
Have nought to do, I pray thee, with this  
Man ;

For in my dreams  
Much have I been perplexed concerning Him.

I dreamt that He Who meekly stands  
Before us now, was crucified !  
But from His Cross a glory shone  
That lighted all the years to be,  
And they that looked toward that light  
Found rest.

I dreamt that He Whose weary head  
On earth no resting-place could find,  
Reigned in a city far away,  
Where sin and anguish never came,  
And tears of sorrow all were dried  
For aye.

I dreamt that He Whom now they scorn  
Had come again in majesty ;  
The dead awakened at His Voice ;  
Before His face the nations bowed ;  
For He had come to reign on earth  
Always.

#### TENOR SOLO (*Pilate*).

Shall I crucify your King,  
The King of the Jews ?

#### CHORUS.

We have no king but Cæsar !

#### SOPRANO SOLO (*Pilate's Wife*).

Pilate, hear my words !  
Have nought to do, I pray thee, with this Man

#### TENOR SOLO (*Pilate*).

Breath of my life, in this strange land  
What other voice could plead so well  
As thine, that ever since we met,  
Like music on my spirit fell ?  
Yet not for thy sweet sake alone  
Would I these frenzied men defy :  
An unseen presence pleads for Him  
Whom now they seek to crucify.

The fury and the hate of men  
 Rage round me like an angry sea ;  
 But calm amid the tumult stands  
 This sad, strange Man of Galilee !  
 Breath of my life, dear heart of mine,  
 Pray to thy household gods, that they  
 Perchance may deign to lend me aid,  
 In my perplexity to-day.

## DUET—

SOPRANO AND TENOR (*Pilate and Pilate's Wife*).

Ye mighty gods of ancient Rome !  
 If in your dwelling-place serene  
 The prayers of mortal men are heard,  
 Their motives read, their actions seen,  
 { Know that I fain would mercy show ;  
 { Know that he fain would judge aright ;  
 Condemn { him } not if { he } should fail  
 In this sad hour, through want of light.

TENOR SOLO (*Pilate*).

Shall I crucify your King,  
 Crucify this King of the Jews ?

## CHORUS.

We have no king but Cæsar,  
 Let Him be crucified !

TENOR SOLO (*Pilate*).

Hypocrites ! Wolves !  
 Upon your own heads  
 Be the blood of the guiltless !  
 May the gods of my city,  
 And the gods of my fathers,  
 Judge and acquit me  
 Of His condemnation.

## CHORUS.

His blood be upon us,  
 On us and our children !

TENOR SOLO (*Pilate*).

Behold your King !  
 Take Him and go your way !

## CHORUS.

Now lead they Jesus forth,  
 And in a purple robe  
 Clothe Him, in mockery ;  
 And for His brow they weave a crown of thorns ;  
 Then, smiting Him, with mocking laughter cry :

“ King of the Jews, all hail !  
 We lowly bend to Thee.  
 Sceptre and robe and crown Thou hast,  
 And upon Calvary  
 Thy throne shall rise for all the world to see !

Come, Jews and Gentiles, come !  
 Put on your best array !  
 The King Whom we with pomp have crowned  
 Ascends His throne to-day.  
 Come, all ye people and obeisance pay !

King of the Jews, stand forth,  
 That one and all may see  
 The mighty Monarch Who hath come  
 From out of Galilee !  
 Forward, in order ! march to Calvary ! ”

## V.—CALVARY.

## CHORUS.

Through the gateway of the city,  
 All along the Way of Sorrow  
 To Golgotha, Jesus passes.  
 Now He falters, now He stumbles,  
 For the shameful Cross is heavy,  
 And the sun is high in heaven.  
 Close around Him throng the people,  
 Mocking, cursing, and reviling ;  
 And the women follow after,  
 Weeping for Him, and lamenting.  
 Way of Sorrow, Way of Sorrow,  
 Stained with blood and tears for ever !

BARITONE SOLO (*Christ*).

Women, weep not for One  
 Who soon will be at rest.  
 Weep rather for the fate  
 Of fair Jerusalem ;  
 Weep for her sorrow in the days to be.  
 Weep not for Me ; Weep not for Me !

## CHORUS.

Behold the Cross,  
 The Cross uplifted on the green hillside !  
 With straining limbs  
 They raise it on high,  
 With its burden of pain.  
 Behold the King !  
 The King of sorrow, crown'd with many thorns !  
 Mark how His feet  
 And His hands have been nailed  
 To that terrible throne.  
 Behold the Love,  
 The Love Divine of Him who suffers there,  
 Patiently bearing  
 Sorrow and shame  
 For the sins of the world.

Come down from the Cross  
 Thou Boaster !

Destroyer of Temples,  
 Miraculous Builder !  
 Ha ! Ha ! Ha ! Ha ! Ha !

Come down from the Cross  
 Blasphemer !

Thou Son of God,  
 Thou Saviour of others,  
 Save now Thyself !  
 Come down from the Cross,  
 Pretender !

Thou Ruler of Israel,  
 Come down from the Cross  
 And we will believe Thee !  
 Ha ! Ha ! Ha ! Ha ! Ha !  
 Where is the God, then,  
 In Whom Thou hast trusted ?

## CHORAL RECIT.

Two thieves with Him are crucified,  
 And one, whose body vainly writhes  
 In agony unspeakable,  
 Reviles the Saviour, and blasphemous;  
 The other, calmer in his pain,  
 Wistfully with his glazing eyes  
 Regarding Jesus, prays of Him  
 Forgiveness in the passing world of woe,  
 Remembrance in the world that lies beyond.

BARITONE SOLO (*Christ*).

Be not afraid! This mortal agony  
 Is but the cleansing fire  
 Through which thy spirit, purified, shall rise,  
 And, passing hence, be evermore at rest  
 In Paradise.  
 Be not afraid! The mist will roll away,  
 And thou shalt see  
 The brightness of the better world beyond,  
 The rapture of the blessed ones at rest  
 In Paradise.  
 Be not afraid! Before yon scorching sun  
 His course hath run,  
 Thy sins forgiven and thy suffering o'er,  
 Thou shalt be with Me in the healing shade  
 Of Paradise.

## CHORUS.

At the Cross their vigil keeping  
 Through the long, long hours of sorrow,  
 Kneel the faithful women, weeping,  
 Suffering as women suffer  
 When the ones they love are tortured,  
 And they have no power to save them.

## TRIO.

*Mary the Mother of Christ.*

Son of mine, my tears are falling,  
 As I watch Thee bleeding, dying  
 For the sinners who reject Thee;  
 And I cannot see Thy glory  
 Through the mist of doubt and sorrow.

*Mary Magdalene.*

Friend of sinners, I am kneeling  
 At Thy feet in bitter anguish;  
 And my very soul is pierced  
 By the cruel thorns that wound Thee,  
 By the nails that tear and rend Thee.

*Mary, the wife of Cleophas.*

Master, Master, I am praying,  
 Praying to the Lord, Thy Father,  
 That He give Thee strength to suffer,  
 In this hour of tribulation,  
 In this hour of pain and darkness.

## ALL.

Son of Man and Friend of Sinners,  
 Saviour of the meek and lowly,  
 Helper of the weak and helpless,  
 We are weeping, we are praying,  
 At Thy Cross in sorrow kneeling.

## CHORUS.

Lo! at the sixth hour, over all the land  
 The darkness falls;  
 The noonday sun in heaven is blotted out;  
 And in the fields  
 The cattle, humble children of the Lord,  
 Affrighted stand.  
 Pale faces gather in the darkened streets,  
 Wild eyes are raised towards the awful sky,  
 And terror reigns,  
 For three long hours, supreme in every heart.

BARITONE SOLO (*Christ*).

My God! My God!  
 Hast Thou forsaken Me? Hast Thou forsaken  
 Me?

## CHORUS.

He calleth Elias!  
 Now we shall see  
 Whether Elias  
 Will come and deliver Him.

BARITONE SOLO (*Christ*).

Father, into Thy hands  
 My spirit I commend!

\* \* \* \* \*

It is finished!

## FINAL CHORUS.

It is finished, He hath triumphed,  
 Sin and Death to Him shall yield,  
 For the work of our salvation  
 With His blood for aye is sealed.

Lo! the solid earth is shaken,  
 Lightnings flash along the skies,  
 And the quiet dead, awakened,  
 From their riven graves arise.

Hark! a song of triumph rises  
 O'er earth's tumult, far away;  
 'Tis the choir angelic singing  
 In the land of perfect day!

Surely He Who meekly suffered  
 Shame and grief and pain untold,  
 Was in truth the Man of Sorrows  
 Promised by the Seer of old.

Surely He Whom men rejected  
 Was the Son of God most High!  
 Conqueror of Sin and Satan,  
 Lord of all Eternity!

# CONTENTS.

	PAGE
I.—PRELUDE	1
II.—GETHESEMANE	8
CHORUS	9
BARITONE SOLO ( <i>Christ</i> )	14
CHORUS	17
BARITONE SOLO ( <i>Christ</i> )	23
CHORUS	26
BARITONE SOLO ( <i>Christ</i> )	32
CHORUS	32
BARITONE SOLO ( <i>Christ</i> )	34
CHORUS	37
BARITONE SOLO ( <i>Christ</i> )	42
CHORUS	48
III.—PRAYER OF THE HOLY WOMEN AND APOSTLES	
CHORUS (Eight Parts)	48
IV.—PONTIUS PILATE	75
CHORUS	76
TENOR SOLO ( <i>Pilate</i> )...	79
CHORUS	79
TENOR SOLO ( <i>Pilate</i> )...	83
CHORUS	84
SOPRANO SOLO ( <i>Pilate's Wife</i> )...	90
TENOR SOLO ( <i>Pilate</i> )...	94
CHORUS	94
SOPRANO SOLO ( <i>Pilate's Wife</i> )...	96
TENOR SOLO ( <i>Pilate</i> )...	97
DUET—SOPRANO AND TENOR ( <i>Pilate's Wife and Pilate</i> )—	
Ye mighty gods of ancient Rome	104
TENOR SOLO ( <i>Pilate</i> )...	107
CHORUS	108
TENOR SOLO ( <i>Pilate</i> )...	110
CHORUS	118
V.—CALVARY	127
FEMALE CHORUS	128
BARITONE SOLO ( <i>Christ</i> )	131
CHORUS	133
BARITONE SOLO ( <i>Christ</i> )	151
FEMALE CHORUS	156
SOPRANO SOLO ( <i>Mary, the Mother of Christ</i> )—	
Son of mine	158
CONTRALTO SOLO ( <i>Mary Magdalene</i> )—	
Friend of Sinners	159
MEZZO-SOPRANO SOLO ( <i>Mary, the Wife of Cleophas</i> )—	
Master! Master! I am praying	160
TRIO ( <i>the three Marys</i> )	162
CHORUS	166
BARITONE SOLO ( <i>Christ</i> )	177
CHORUS	178
BARITONE SOLO ( <i>Christ</i> )	178
SOLI AND CHORUS	179



# THE ATONEMENT.

## I. PRELUDE.

S. Coleridge-Taylor.  
Op. 58.

*Molto moderato.*

PIANO.

pp f pp f

pp pp cresc. mf

*f* *pp poco rit.* *mp a tempo (poco più moto)* *mf*

mp

*poco rall.*

2 *a tempo*

*p* *f* *accel.* *poco*

*a poco* *mf cresc.*

*cresc.* *dim.* *rit.*

3 *a tempo (con moto)*

*pp* *pp* *a tempo (con moto)*

*mf* *cresc.*

*cresc.* *poco*

*a poco* *cresc.* *accel.* *sff* *rall.*

*mf* *dim.* *e rit.*

*mp a tempo* *cresc.*

*f* *cresc.* *poco* *a* *poco* *accel.*



*Più mosso.*

5

Musical notation for measures 5-6. The piece is in G major (one sharp) and 3/4 time. Measure 5 begins with a forte (*sf*) dynamic. The right hand features a melodic line with a trill in the first measure, followed by a series of eighth notes. The left hand provides a rhythmic accompaniment of eighth notes. Measure 6 continues the melodic and rhythmic patterns, ending with a trill.

Musical notation for measures 7-8. Measure 7 starts with a forte (*sf*) dynamic. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. Measure 8 continues the patterns, ending with a trill. A *rall.* (rallentando) marking is present at the end of measure 8.

6

Musical notation for measures 9-10. Measure 9 begins with a mezzo-forte (*mf*) dynamic and a *largamente* (largely) tempo marking. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. Measure 10 continues the patterns, ending with a trill. A *cresc.* (crescendo) marking is present at the end of measure 10.

Musical notation for measures 11-12. Measure 11 continues the melodic and rhythmic patterns. Measure 12 features an *accel.* (accelerando) marking and ends with a trill. A *poco a* (poco a poco) marking is present at the end of measure 12.

7

Musical notation for measures 13-14. Measure 13 begins with a *poco* (poco) marking. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. Measure 14 features a *rall.* (rallentando) marking and ends with a trill. A *ff* (fortissimo) dynamic and *largamente* tempo marking are present at the start of measure 14. A *dim.* (diminuendo) marking is present at the end of measure 14.

*Tempo I!*

First system of musical notation. It consists of two staves (treble and bass clef). The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). There are several accents (*>*) and slurs over the notes.

Second system of musical notation. It continues the piece with similar rhythmic complexity. Dynamic markings include *p dim. rall.* (piano, diminuendo, and rallentando) and *pp* (pianissimo). A section of 8 measures is marked *semplice* (simple). There are accents and slurs throughout.

Third system of musical notation. The music continues with intricate rhythmic patterns. It features many slurs and accents. The bass line has some triplet markings (indicated by a '3' over the notes).

Fourth system of musical notation. Dynamic markings include *cresc.* (crescendo), *poco*, and *a poco*. The music continues with complex rhythmic patterns and slurs.

Fifth system of musical notation. The piece concludes with dynamic markings *dim. e rit.* (diminuendo and rallentando). The music features complex rhythmic patterns and slurs.

First system of musical notation, measures 6-8. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a complex texture with many sixteenth notes and chords. The dynamic marking is *a tempo p*.

Second system of musical notation, measures 9-11. The music continues with similar rhythmic patterns. The dynamic marking is *mf*.

Third system of musical notation, measures 12-14. The music shows a gradual increase in volume and intensity. The dynamic marking is *poco a poco cresc.*

Fourth system of musical notation, measures 15-19. Measure 10 is marked *Grandioso.* The music becomes more dramatic with larger intervals and a *ff* dynamic. The markings *cresc.* and *poco a poco rall.* are present.

Fifth system of musical notation, measures 20-22. The music concludes with powerful chords and a *sf* dynamic marking.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) plays a rhythmic accompaniment. A dynamic marking of *sf* (sforzando) is present in the right hand.

Second system of musical notation. Both hands continue with complex rhythmic patterns. Multiple *sf* markings are used throughout the system to indicate accents.

Third system of musical notation. The tempo marking *largamente* is introduced. The right hand has a *fff* (fortississimo) marking, while the left hand has a *mf* (mezzo-forte) marking. The system concludes with a *dim.* (diminuendo) marking. A measure number '11' is indicated above the right hand.

Fourth system of musical notation. The right hand features a *poco* (poco) marking, followed by an *a* (accelerando) marking and another *poco* marking. The left hand has a *p* (piano) marking and a *rall.* (rallentando) marking.

Fifth system of musical notation. The right hand has a *mp* (mezzo-piano) marking, followed by a *dim.* marking and a *pp* (pianissimo) marking. The left hand also has a *pp* marking.

II.

GETHSEMANE.

*Andante con moto.*  
*molto espressivo*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano (*pp*) dynamic and a mezzo-piano (*mp*) dynamic. It features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Performance markings include *cresc.* (crescendo), *pp*, *f* (forte), and *sf* (sforzando). There are also first and second endings marked with '1' and '2' respectively. The piece concludes with a final chord in the bass clef.

**CHORUS.**

Soprano. 2

Alto. *p*

Tenor. *p*

Bass.

In the soft moon-light glow Of the Ju-

In the soft moon-light glow Of the Ju-

*mp*

A - long the road their feet so oft have

- dæ - an night, *mp* A - long the road their feet so oft have

- dæ - an night, *mp* A - long the road their

*mp* A - long the road their feet so oft have

trod - Je - sus of Na - zar-eth, and His dis -

trod, their feet so oft have trod Je - - - sus, and His dis -

feet, their feet so oft have trod Je - - - sus, and His dis -

trod -

*mf*

*mp* *cresc.*

*cresc.* - - - *f*

- ci - - ples pass In-to the Gar - den of Geth - se-ma - ne!

- ci - - ples pass In-to the Gar-den, the

- ci - - ples pass In-to the Gar-den, in-to the

In-to the

*f* *mp*

3

*ppp.* *poco rit.*

Gar - den of Geth - se-ma - ne!

Gar - den of Geth - se-ma - ne!

Gar-den of Geth - se-ma - ne!

*cresc.* *f* *poco rit.*

3

*pp* *a tempo*

In the soft moon - light glow Of the Ju - dæ-an night,

*pp* *a tempo*

In the soft moon - light glow Of the Ju - dæ-an night,

*pp* *a tempo*

In the soft moon-light glow, in the soft moon-light

*pp*

In the moon - - light glow, in the soft moon-light

*ppp a tempo*

*mp*

A - long the road their feet so oft have trod,

*mp*

A - long the road their feet so oft have trod,

*mp*

glow, A-long the road their feet, their feet so oft have trod,

*mp*

glow, A-long the road their feet so oft have trod,



*p* Je - sus of Na-zar-eth, And His dis - ci - - ples pass In-to the  
*p* Je - sus of Na-zar-eth, And His dis - ci - - ples pass In-to the  
*p* Je - - - sus, And His dis. - ci - - ples pass In-to the  
*p* Je - - - sus, And His dis - ci - - ples pass In-to the

*poco rit.* **4** *poco più mosso.*  
 Gar - den of Geth - semane, the Gar - den of Geth - se-mane!  
 Gar-den, the Gar - den of Geth - se-mane! *poco più mosso.*  
*poco rit.* *mf* Gar-den, the Gar - den of Geth - se-mane! There, in the  
 Gar - - - den of Geth - se-mane!

*pp* *poco rit.* *cresc.* **4** *poco più mosso.*

*mf* Kneel - ing a -  
*mf cresc.* In the som - bre shade, Kneel - ing a -  
 som - bre shade, — Kneel - ing a - part, kneel - ing a -  
*mf > cresc.* There, in the som - bre shade, — Kneel - ing a - part, — a -

*poco - a - poco - cresc.*

*f rall.* - part, the Lord, — In bit - ter an - guish prays: — *p*  
*f* - part, the Lord, — In bit - ter an - guish prays: — *p*  
*f rall.* - part, — the Lord, — In bit - ter an - guish prays: — *p*  
 - part, — the Lord, In bit - ter an - - guish prays: — *p*

*f rall.* *p*

## Baritone Solo.

5 *mf*

Fa-ther! the last dread hour Of shame, and death is near

*fpp* *dim.* *p*

*poco rall.* *a tempo* *mf*

The Sha-dow of the

Cross Up-on my Spi-rit falls; the Sha-dow, the

*pp* *dim.*

Sha-dow, of the Cross Up-on my Spi-rit falls

*poco rall.* *rit.* *a tempo* 6

the Shadow of the Cross Up-

- on my Spi - rit falls Thy peo - ple hear my voice, yet

heed me not! The snares of Sin and Death en -

*ppp* *pp*

- com - pass Me! The hea - vy sor - row of a

*molto espressivo* **7** *pp*

wea - -ry world Rests on My soul, rests on My soul to -

*poco rall.* *pp poco rall.* *pp* *pp*

- night Thy will, not Mine, be done!

*a tempo* *mf* *rit.* **8** *mp*

*poco più mosso.*

Thy will, not Mine, be done! But let me feel Thee,

*p poco più mosso.*

let me feel Thee near, For-sake Me not in My last a-go-ny, My

*accel. f rall. mf*

*cresc. molto accel. sf rall. pp*

last a-go-ny, My last a-go-ny!

*rall. dim. pp pp rall. ppp dim. pp*

9 *Tempo I*

*pp cresc. poco*

*- a - poco f*

*mf* *cresc ed accel.*

**CHORUS.** Soprano I & II. *10 mp Più Allegro.* *mp*  
 Lo! Lo!

Alto I & II. *mp* *mp*  
 Lo! Lo!

*10 Più Allegro.* *f* *sf*

*mp* *mp*  
 Lo! through the gath - 'ring gloom Of sad Geth -  
 Lo! through the gath - 'ring gloom Of sad Geth -

se - ma - ne, Up - on swift wings a ra - - diant  
 se - ma - ne, Up - on swift wings a ra - - diant  
 Tenor. *mp*  
 Bass. *mp*  
 Through the gath - 'ring gloom  
 Through the gath - 'ring gloom

*mp* *f*

*poco rit.* **11** *Allegro moderato.* *mp*

angel comes! Unto the Son of

angel comes! Unto the Son of

*mf* *poco rit.* *mp*

a radiant an-gel comes! Unto the Son of

*mf* *poco rit.* *mp*

a radiant an-gel comes! Unto the Son of

*poco rit.* **11** *Allegro moderato.* *mp* *sf*

Man, From the High Heav'n sent down, With confidence and hope to

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

*mf* *mf*

*cresc.* *poco* *a* *poco*

strength - en Him, with confidence and hope to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With



*poco rall.* 12 *a tempo*  
*mp*

con-fi-dence and hope to strengthen Him. Then, pass-ing

con- -fi-dence and hope to strengthen Him. Then, pass-ing

*poco rall.* *a tempo*  
*mp*

con-fi-dence and hope to strength - en Him. Then, pass-ing

con-fi-dence and hope to strengthen Him. Then, pass-ing

*poco rall.* 12 *a tempo*

*pp* *mp*

*poco accel.* *mp a tempo*

hence, toward Heav'n be - hold — him soar, ———— Leav - ing the

hence, toward Heav'n behold him soar, behold him soar, Leaving the

*poco accel.* *a tempo*  
*mp*

hence, toward Heav'n behold him soar, behold him soar, Leaving the

hence, toward Heav'n behold him soar, behold him soar, Leaving the

*poco accel.* *a tempo*

shad - ovy gar - - den dark - er, darker than be -

shad - ovy gar - - den dark - er, darker than be -

shad - ovy gar - - den dark - er, darker than be -

shad - ovy gar - - den dark - er, darker than be -

*mp* *mp* *mp* *mp*

*mf* *p*

*poco rit.* **13** *a tempo*

-fore.

-fore.

*poco rit.* *a tempo*

-fore.

-fore.

**13** *a tempo*

*pp* *poco rit.* *pp*

Alto. *mf*

Tenor. *mf* Then Je - sus, ris - ing, comes Where the dis -

Then Je - sus, ris - ing, comes Where the dis -

*dim.* *pp*

Wea - ry, wea - ry  
 Wea - ry, wea - ry  
 -ci-ple-sie  
 -ci-ple-sie  
 Wea - ry,  
 Wea - ry,

*pp*  
*pp*

14 *pp*  
 with tri - bu - la - tion,  
 with tri - bu - la - tion,  
 wea - ry with tri - bu - la - tion,  
 wea - ry with tri - bu - la - tion,

14 *dim.*

Alto.  
 Tenor.  
 wea - ry with tri - bu - la - tion,  
 wea - ry with tri - bu - la - tion,  
*p* *mf* *pp*

Tenor.

Sleeping for ve - ry sor - row.

Bass.

Sleeping for ve - ry sor - row.

*pp*

*dim. e rit.*

Baritone Solo. CHRIST.

15 *Andante con moto.*

*mf*

Could ye not watch one hour, — O my be-

*lamentoso*

*P*

*pp*

-lov - ed?

Could ye not watch one hour,

*mf*

*pp*

could ye not watch one hour?

*mf* *Con moto.*

Brave is the spi-rit, but the flesh how weak!

*poco rit.* *a tempo* 16 *Più moto.*

Brave is the spi-rit, but the flesh how weak! — Lest in temp-

*cresc.* *molto rall.*

-ta - tion's path ye go a - stray, — Watch, ev-er watch and

*a tempo* *rall.* *a tempo*

pray, — watch and pray!

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a more rhythmic accompaniment in the bass. A *rall.* (rallentando) marking is present above the treble staff.

Second system of musical notation, starting with the tempo marking *Allegro.* and the number 17. The music is marked *pp* (pianissimo) and *cresc.* (crescendo). It features a rhythmic accompaniment in the bass and a melodic line in the treble.

Third system of musical notation, continuing the rhythmic accompaniment in the bass and the melodic line in the treble. The music is marked with accents (>) and dynamic markings.

Fourth system of musical notation, featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The music is marked *sf* (sforzando) in both staves.

Fifth system of musical notation, featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The music includes triplets in the bass staff.

18

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

*mp*

A

*mp*

A

*mp*

*mp*

Listen, listen, listen! a murmur of voices,

Listen, listen, listen! a murmur of voices,

18

*p*

*pp*

sound of num - er - ous footsteps!

sound of num - er - ous footsteps!

*cresc.*

*molto*

19

Be - hold! a glimmer of

Be - hold! a glimmer of

*cresc.*

*mf*

*sf p*

Brighter and brighter glow - ing!

Brighter and brighter glow - ing!

torch - es,

torch - es,

*mf*

*cresc.*



20

Now from out of the  
 Now from out of the  
 Now from out of the  
 Now from out of the

*molto*  
*f*

sha - dows An om-in-ous crowd ap - proaches, And the  
 sha - dows An om-in-ous crowd ap - proaches, And the  
 sha - dows An om-in-ous crowd ap - proaches, And the  
 sha - dows An om-in-ous crowd ap - proaches, And the

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

*poco accel.* *cresc.*

helmets of Ro - man sol - diers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

*poco accel.* *cresc.*

*cresc.*

*poco accel.* *cresc.*

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

*sf* *ff*

*a tempo* *dim.*

Musical score system 1, measures 22-23. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *rall.* and *ff*. The number 22 is written above the first measure.

Musical score system 2, measures 24-25. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *ff*.

Musical score system 3, measures 26-27. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *ff*.

Musical score system 4, measures 28-29. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *f*.

Musical score system 5, measures 30-31. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *ff*.

Musical score system 6, measures 32-33. The system includes a treble and bass clef with a grand staff. The music features complex chordal textures with many accidentals. Performance markings include *ff*.

dim. rall. p

*Allegro.*  
23 Baritone Solo. CHRIST.

*f*  
Whom seek ye? whom seek ye?

CHORUS.

*f*  
Je-sus of Nazareth!  
Je-sus of Nazareth!  
Je-sus of Nazareth!  
Je-sus of Nazareth!

23 *Allegro.*

*fp*

Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!  
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!  
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!  
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

24

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might - y

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might - y

24

*fp*

*mf* He that con-spir-eth 'gainst might - - y

*mf* He that con-spir-eth 'gainst might - - y

*mf* Cæ - sar, He that con-spir-eth 'gainst might - - y

Cæ - sar, He that con-spir-eth 'gainst

*f* *mf* *f*

*accel.*

Cæ - sar, the Blas - phem - er! Je - sus of Na - zar - eth!

Cæ - sar, the Blas - phem - er! Je - sus of Na - zar - eth!

*accel.*

Cæ - sar, the Blas - phem - er! Je - sus of Na - zar - eth!

Cæ - sar, the Blas - phem - er! Je - sus of Na - zar - eth!

*accel.*

*sf*

*Poco più mosso.*  
Baritone Solo.

25 *Più maestoso.*

Lo! I am He. Why came ye

*Poco più mosso.*

*ff*

25 *Più maestoso.*

*fff*

*pp*

thus all arm'd with swords and staves to cap - ture Me.

26 *Poco più mosso.*

CHORUS.

*f* Dai-ly in yonder Tem - ple have I taught, —

Tenor. *ff* Blas - phem-er!

Bass. *ff* Blas - phem-er!

26 *Poco più mosso.*

*pp* *mf*

Daily I paced your cities crowded ways, — And yet ye

*ff* Blas - phemer!

*ff* Blas - phemer!

*pp* *mf* *pp*

*poco rit.* 27 *accel.*  
took me not, yet ye took me not, But now, — as if a-gainst a

Tenor. Bass.

*p poco rit.* 27 *mp* *accel. sf*



*poco* *a* *poco cresc.*

thief ye come, Now, as if a-against a

*mf* Away with Him, Bring Him to Cai-a-phas!

*mf* Away with Him, Bring Him to Cai-a-phas!

*poco* *a* *poco cresc.*

*largamente f*

thief ye come. Be - hold!

*f* Away with Him, Bring Him to Cai-a-phas!

*f* Away with Him, Bring Him to Cai-a-phas!

*accel.* *pp*

*rall.*

this is your hour, - - fore I go with you.

*p* *cresc. molto*

CHORUS.

Soprano.

28 *Allegro moderato.*

Alto.

Tenor.

Bass.

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

28 *Allegro moderato.*

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

*ff* *accel.*

judg - ment, A - way with Him, to judg - ment, A -  
 judg - ment, A - way with Him, to judg - ment, A -  
 judg - ment, A - way with Him, to judg - ment, A -  
 judg - ment, A - way ——— with Him, to judg - ment, A -

*Poco più mosso.*

- way with Him, a - way ——— with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

*Poco più mosso.*

*ff*

*a tempo*

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

*f a tempo*

8

29 *a tempo*

Away with Him, away with Him,

Away with Him, away with Him,

Away with Him, away with Him,

29 *f a tempo*

*rall.*

*ff*

Lead Him to judg - ment,

*ff*

Lead Him to judg - ment,

*f*

Lead Him to judg - ment,

*ff*

Bring Him to Pi - late!

*ff*

Bring Him to Pi - late!

*sf*

*ff*  
 Bring Him to Cai-a-phas. to Pi-late! To  
 Bring Him to Cai-a-phas. to Pi-late! To  
 Bring Him to Cai-a-phas. to Pi-late! To  
 to Pi-late! To

*sf*

30 *ff*  
 judg - ment, a - way with Him, to judg - ment, a -  
 judg - ment, a - way with Him, to judg - ment, a -  
 judg - ment, a - way with Him, to judg - ment, a -  
 judg - ment, a - way with Him, to judg - ment, a -

*accel.*

30 *Più mosso.*  
 - way with Him, a - way with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -  
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

*Più mosso.*  
*sf*



- way, a-way, a-way with Him!

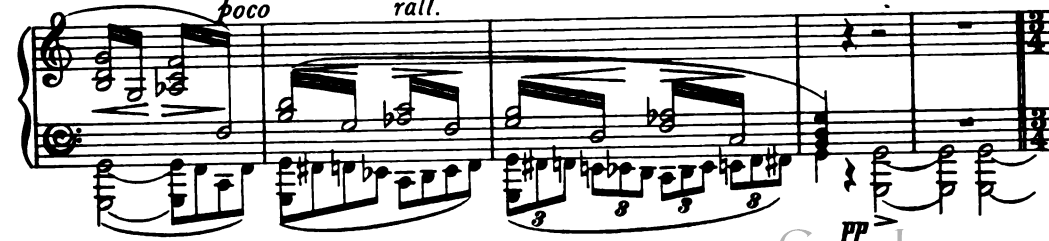
- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!







*Larghetto.*

31 Baritone Solo. (CHRIST.)

*mp*

O lit-tle flock whom I have lov'd so well,

31 *Larghetto.*

*pp*

Why do ye trem - - ble so, why do ye

*poco accel. cresc.*

trem - - ble so? O lit-tle flock whom

*poco accel. cresc.*

32 *appassionato*

*f*

I have lov'd so well, Why do ye trem - ble so.

32

Why do ye trem - ble so. Do those dim eyes not see the

*pp* *cresc.*

An - gel of the Lord the An - gel of the Lord that

*rall.*  
*mf rall.* *f*

*a tempo* 33  
walks with me.

But the dis - ci - ples, they who

*mf*

CHORUS.  
But the dis - ci - ples, they who

But the dis - ci - ples, they who

But the dis -

*mf*

*a tempo* 33

*mf*



walk'd with Him in Ga - li-lee, Stricken with

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

- ci - - ples who walk'd with Him in Ga - - li-lee,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "walk'd with Him in Ga - li-lee, Stricken with", "walk'd with Him in Ga - li-lee, Stricken with ter - ror,", "walk'd with Him in Ga - li-lee, Stricken with ter - ror,", and "- ci - - ples who walk'd with Him in Ga - - li-lee,". The piano accompaniment features a steady bass line and chords that support the vocal melody.

ter - ror, now de - sert — their Lord with one — ac -

now de - sert — their Lord — with one ac -

now de - sert — their Lord — with one — ac -

de - sert their Lord — with one — ac -

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The lyrics are: "ter - ror, now de - sert — their Lord with one — ac -", "now de - sert — their Lord — with one ac -", "now de - sert — their Lord — with one — ac -", and "de - sert their Lord — with one — ac -". The piano accompaniment continues with a similar texture, providing harmonic support for the vocal lines.

34 *Poco meno mosso.*

*poco rit.* *pp*

- cord, While Je - sus, calm a-mid the rag - ing

*pp*

- cord, While Je - sus, calm a-mid the rag - ing

*poco rit.* *pp*

- cord, While Je - sus, calm a-mid the rag - ing

*pp*

- cord, While Je - sus, calm a-mid the rag - ing

*poco rit.* *pp*

34 *Poco meno mosso.*

*pp*

*Greg Paul*

storm, Pass - es se - rene - ly on,

storm, Pass - es se - rene - ly, se - rene - ly on, Pass - es se -

storm, Pass - es se - rene - ly, se - rene - ly on, Pass - es se -

storm, Pass - es se - rene - ly, se - rene - ly on, Pass - es se -

*mf*

35 *Poco meno mosso.*

Pass-es se - rene - ly on T'wards the  
 - rene-ly, se - rene - ly on T'wards the  
 - rene-ly, se - rene - ly on T'wards the  
 - rene-ly, se - rene - ly on T'wards the

*cresc.* *f*

*poco rall.*

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the  
 ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the  
 ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the  
 ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

*mp* *p* *poco rall.*

36

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

36

*pp tranquillo*

*poco rall* mor - en -

*pp*

- do

*pp*

PRAYER OF THE HOLY WOMEN AND APOSTLES.

*Andante con moto.*

CHORUS.

Soprano I. *a tempo*

*poco accel.*

Soprano II.

Alto I.

Alto II.

*poco rit.* *a tempo*

*molto espressivo.*

Tenor I.

Tenor II.

Bass I.

Bass II.

*mf* > *poco accel.*  
 to Thee, Out of the  
 to Thee, Out of the  
 to Thee, Out of the  
 to Thee, Out of the  
 to Thee, Out of the  
 to Thee, Out of the  
 to Thee, Out of the

*mf* > *poco accel.*  
 Fa - ther Om - ni-po-tent, — to Thee, Out of the  
 Fa - ther Om - ni-po-tent, — to Thee, Out of the  
 Fa - ther Om - ni-po-tent, — to Thee, Out of the  
 Fa - ther Om - ni-po-tent, — to Thee,  
 Fa - ther Om - ni-po-tent, — to Thee,

*poco rit.* *a tempo*

*poco accel.*

gath'ring gloom we cry. *ff* *rall.* **1** *a tempo*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff* *rall.* *mf* **1** *a tempo*

gath'ring gloom we cry. *ff* *mf* Fa - ther Om-

gath'ring gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

*sf* *rall.* *a tempo* **1** *p*

to Thee Out of the gathering gloom we cry, —

to Thee Out of the gathering gloom we cry, —

to Thee Out of the gathering gloom we cry, —

to Thee Out of the gathering gloom we cry, —

-ni-po-tent, — to Thee Out of the gathering gloom we cry, —

-ni-po-tent, — to Thee Out of the gathering gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

*sff*

*poco rit* - en - u - to

**2**  
*a tempo*

Fa - ther! Fa -

Fa - ther! Fa -

Fa - ther! Fa -

Fa - ther! Fa -

*poco rit* - en - u - to

**2**  
*a tempo*

Fa - ther! Fa -

Fa - ther! Fa -

Fa - ther! Fa -

Fa - ther! Fa -

**2**

*poco rit* - en - u - to *a tempo*



-ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, — Out of the gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, — Out of the gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, Out of the gath'-ring gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, Out of the gath'-ring gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry, —  
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry, —

*dim.* 3  
 — we cry, — we cry. — Our faith —  
*dim.*  
 — we cry, — we cry. — Our faith —  
*dim.*  
 — we cry, — we cry. — Our faith is —  
*dim.*  
 — we cry, — we cry. — Our faith is —  
*dim.* 3  
 — we cry, — we cry. — Our faith —  
*dim.*  
 — we cry, — we cry. — Our faith —  
*dim.* *f*  
 — we cry, — Fa - ther Om - ni-po-tent, — Our faith —  
*dim.* *f*  
 — we cry, — Fa - -ther Om - ni-po-tent, — Our faith —  
3  
*f* *pp*

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

weak, is weak, — our light is low, is low, — The night of

weak. is weak, — our light is low, is low, — The night of

— is weak, — our light — is low, — The night

— is weak, — our light — is low, — The night

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

*hd*  
*mp*

*poco accel.* - - - - *rall.*

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*poco accel.* - - - - *rall.*

*cresc.*

of dark des - pair, the night of dark des - pair is nigh;

*cresc.*

of dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of des - pair is nigh; Fa -

*cresc.*

dark des - pair, the night of des - pair is nigh; Fa -

*poco accel. e cresc.* - - - - *f rall.*

4 *a tempo*

*pp* > Deep - er and deep - er the sha - - dows

*pp* > Deep - er and deep - er the sha - - dows

*pp* > Deep - er and deep - er the shadows

*pp* > Deep - er and deep - er the shadows

4 *a tempo*

*pp* > Deep - er and deep - er the sha - - dows

*pp* > Deep - er and deep - er the sha - - dows

-ther Om - ni-po-tent, *pp* > Deep - er and deep - er the sha - - dows

-ther Om - ni-po-tent, *pp* > Deep - er and deep - er the sha - - dows

4 *a tempo*

*pp*

*poco ritard.* - -

fall, the sha - - dows fall, the sha - - dows fall.

fall, the sha - - dows fall, the sha - - dows fall.

fall, the sha - dows fall, the sha - - dows fall.

fall, the sha - dows fall, the sha - - dows fall.

*poco ritard.* - -

fall, the sha - - dows fall, the sha - - dows fall.

fall, the sha - - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

*pp* *poco ritard.* - -

*mf*

5 *a tempo*

*pp* Help us and guide us, Lord of all, *cresc. molto*

*pp* Help us and guide us, Lord of all, *cresc. molto*

*pp* Help us and guide us, Lord of all, Lord of *cresc. molto*

*pp* Help us and guide us, Lord of all, Lord of *cresc. molto*

5 *a tempo*

*pp* Help us and guide us, Lord of all, *cresc. molto*

*pp* Help us and guide us, Lord of all, Lord of *cresc. molto*

*pp* Help us and guide us, Lord of all, Lord of *cresc. molto*

*pp* Help us and guide us, Lord of all, Lord of *cresc. molto*

5

*a tempo*

*pp*

*rall.*

*f* *ff*

help us and guide us, Lord of all,

help us and guide us, Lord of all,

*f* *ff*

all, help and guide us, Lord of all,

all, help and guide us, Lord of all,

*rall.*

*f* *ff*

help us and guide us, Lord of all,

all, help and guide us, Lord of all,

*f* *ff*

all, help and guide us, Lord of all,

all, help and guide us, Lord of all,

*rall.* *f* *p* *p*



6

Lord of all. Lord of all. Lord of all. Lord of all.

*pp* *pp* *pp* *pp*

6

Lord of all. Lord of all. Lord of all. Lord of all.

*pp* *pp* *pp* *pp*

6

*pp* *p* *mp*

*poco rit.*

7 *a tempo*

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

7 *a tempo*

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

7

*pp a tempo*

*pp a tempo*

- hold - est all, be - hold - - est all;  
 - hold - est all, be - hold - - est all;  
 - hold - est all, be - hold - - est all;  
 - hold - est all, be - hold - - est all;  
 - hold - est all, be - hold - - est all; The  
 - hold - est all, be - hold - - est all; The  
 - hold - est all, be - hold - - est all; The  
 - hold - est all, be - hold - - est all; The

*pp* *poco rall.*

8

*mf*  
The sounds of strife and sor-row

*mf*  
The sounds of strife and sor-row

*mf*  
The sounds of strife and sor-row

*mf*  
The sounds of strife and sor-row

8

sounds of strife and sor-row here,

sounds of strife and sor-row here,

sounds of strife and sor-row here,

sounds of strife and sor-row here,

8

*mf a tempo*



Musical score for voice and piano. The score consists of eight systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are: - hold - est all, be. The second system continues the lyrics: - hold - est all, be. The third system continues: - hold - est all, be. The fourth system continues: - hold - est all, be. The fifth system continues: - hold - est all, be. The sixth system continues: - hold - est all, be. The seventh system continues: - hold - est all, be. The eighth system continues: - hold - est all, be. The score includes dynamic markings such as *f* and *ff*, and accents (^) over notes. The piano part features a complex rhythmic pattern with many sixteenth notes.

*f* **9** *a tempo*

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

all; But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

fall; But well — we know they blend for Thee, In calm and perfect har-mo-

*f* **9** *a tempo* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

**9** *f a tempo* *p* *p*

*poco accel. cresc.*

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

*poco accel. cresc.*

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

*poco accel. cresc.*

*f* 9 *a tempo*

fall; But well — we know they blend for Thee, In calm and perfect har-mo-

fall; But well — we know they blend for Thee, In calm and perfect har-mo-

fall; But well — we know they blend for Thee, In calm and perfect har-mo-

fall; But well — we know they blend for Thee, In calm and perfect har-mo-

*f* 9 *a tempo*

But well — we know they blend for Thee, In calm and perfect har-mo-

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *mp*

But well — we know they blend for Thee, In calm and perfect har-mo-

But well — we know they blend for Thee, In calm and perfect har-mo-

*f* *a tempo* *p* *p*



- ny, — well we know they blend for Thee, In calm and perfect har-mo-

- ny, — well we know they blend for Thee, In calm and perfect har-mo-

- ny, — well we know they blend for Thee, In calm and perfect har-mo-

- ny, — well we know they blend for Thee, In calm and perfect har-mo-

- ny, — well we know they blend for Thee, In calm and perfect har-mo-

- ny, — well we know they blend for Thee, In calm and perfect har-mo-

*cresc.*

*f*

- ny, in calm and per - fect har - mo - ny. *pp* *poco rall.*  
 - ny, in calm and per - fect har - mo - ny. *pp*  
 - ny, in calm and per - fect har - mo - ny. *pp*  
 - ny, in calm and per - fect har - mo - ny. *pp* *poco rall.*  
 - ny, in calm and per - fect har - mo - ny. *pp*  
 - ny, in calm and per - fect har - mo - ny. *pp*  
 - ny, in calm and per - fect har - mo - ny. *pp* *poco rall.*

10 *a tempo* *mf* *cresc. poco a poco*

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

10 *a tempo* *mf* *cresc.*

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

10 *mf a tempo* *cresc. poco a poco*

*accel.* - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

*accel.* - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

*f* *accel.* - - -

*poco più mosso.* *rall.* - - - -

*f* *f* *f* *f*

Keep Thou the stumbling feet, the feet that tread The path-way of the

Keep Thou the stumbling feet, the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

*poco più mosso.* *rall.* - - - -

*f* *f* *f* *f*

Keep Thou the feet that tread The path-way of the

Keep Thou the stumbling feet, the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

*f* *f* *f* *f*

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

*f* *poco più mosso* *mf* *dim.* *rall.* - - - - *p*

*11 a tempo*

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

*11 a tempo*

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

Vale of Tears, 'Till at the last our souls

*11*

*pp* *a tempo* *mf*

*largamente*

*ff*

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

*largamente*

*ff*

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

*sf* *largamente* *fff*

- nal Rest, in Thine E - ter - nal Rest,  
 - nal Rest, in Thine E - ter - nal Rest,  
 - nal Rest, Fa - ther, in Thine E - ter - nal Rest,  
 - nal Rest, Fa - ther, in Thine E - ter - nal Rest,  
 - nal Rest, in Thine E - ter - nal Rest,  
 - nal Rest, in Thine E - ter - nal Rest,  
 - nal Rest, Fa - ther, Fa - ther Om-  
 - nal Rest, Fa - ther, Fa - ther Om-

Musical score for a hymn, page 73. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "- nal Rest, in Thine E - ter - nal Rest, Fa - ther, in Thine E - ter - nal Rest, Fa - ther, Fa - ther Om-". The piano part includes a double bar line with repeat dots and a fermata over the final measure.



*rall.*

*pp* in Thine E - ter - nal Rest.

*pp* in Thine E - ter - nal Rest.

*pp* in Thine E - ter - nal Rest.

*pp* in Thine E - ter - nal Rest.

*rall.*

*pp* in Thine E - ter - nal Rest.

*pp* in Thine E - ter - nal Rest.

*pp* - ni - po - tent in Thine E - ter - nal Rest.

*pp* - ni - po - tent in Thine E - ter - nal Rest.

*pp* *rall.*

## IV.

## PONTIUS PILATE.

*Allegro moderato, ma maestoso.*

First system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with eighth notes. Dynamics include *mp* and *f*. There are accents and slurs over the notes.

Second system of musical notation. The treble clef staff features a complex texture with eighth notes and triplets. The bass clef staff has a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

Third system of musical notation. The treble clef staff continues with eighth notes and triplets. The bass clef staff maintains the eighth-note accompaniment. Dynamics include *f*.

Fourth system of musical notation. The treble clef staff has a more active melody with eighth notes and triplets. The bass clef staff continues with eighth notes. Dynamics include *cresc.*, *poco*, and *a*.

Fifth system of musical notation. The treble clef staff features a dense texture of eighth notes and triplets. The bass clef staff has a steady accompaniment. Dynamics include *pesante* and *pocorall.*. A first ending bracket labeled '1' spans the first two measures.

*a tempo*

*mf*

*2 a tempo*

CHORUS.

Soprano. *mp*  
 Contralto. *mp*  
 Tenor.  
 Bass.

The night is past, the night is past,  
 The night is past, the night is past,

*poco rit.*

*2 a tempo*

*mp*

Bright glows the eastern sky — And as the sun, the  
 Bright glows the east - ern sky And as the  
 Bright glows the east - ern sky And as the

*mp*

sun Ris - es a - bove the dark Ju - dæ - an hills, The

sun Ris - es a - bove the dark Ju - dæ - an hills,

sun Ris - es a - bove the dark Ju - dæ - an hills,

## 3

mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti - tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um, The

The

The multitude Lead Je-sus forth to the Præ - to - ri-um, To  
 The multitude Lead Je - sus forth to the Præ - to - ri-um, To  
 multitude Lead Je-sus forth to the Præ - to - ri-um, To  
 multitude Lead Je - sus forth to the Præ - to - ri-um, To

4 *rall.*  
 Pon - tius Pi - late, to Pon - tius Pi - late.  
 Pon - tius Pi - late, to Pon - tius Pi - late.  
 Pon - tius Pi - late, to Pon - tius Pi - late.  
 Pon - tius Pi - late, to Pon - tius Pi - late.

4 *rall.*  
*mp a tempo* *cresc.* *poco*

*a* *poco* *rall.*

5 Tenor Solo. PILATE.

*poco più mosso.* *f* Up-on what ac-cu-

*sf sf* *fp*

-sation, O men of Ju-dæa, Bring ye this Man to me?

*sf*

CHORUS.

6 *Allegro molto.*

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

*ff* *sf* *sf* *Allegro molto.*

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

*sf*

*poco a poco accel.*

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

*poco a poco accel.*

*cresc.*

*Più Allegro.*

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

*Più Allegro.*

*sf*

*rall.* **7** *Più moderato.*

*sempre f*

Tenor Solo. PILATE.

Be-hold, I, a Roman, And faith-ful to

*f* *fp*

Cæ-sar, Find no such fault in Him!

*sf* *sf* *f*

*Allegro molto.*

**8**

CHORUS.

He's a blas-phemer! He scorneth our Priest-hood, He de-

He's a blas-phemer! He scorneth our Priest-hood, He de-

He's a blas-phemer! He scorneth our Priest-hood, He de-

He's a blas-phemer! He scorneth our Priest-hood, He de-

*Allegro molto.*

*ff*



-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

*f*

A - way with Him!

A - way with Him!

Let — Him be cru-ci-fied! A - way with Him! Let —

Let — Him be cru-ci-fied! A - way with Him! Let —

*ff*

*f* *sf* *ff*

*f*

9

Let Him be cru - ci -

Let Him be cru - ci -

Him be cru-ci-fied! Let Him be cru - ci -

Him be cru-ci-fied! 9 Let Him be cru - ci -

*f* *ff* *ff* *ff*

*rall.*

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

*rall.*

*sf* *sf* *sf*

*Moderato.*  
Tenor Solo. PILATE.

*Moderato.* I meddle not with your faith or your worship, Let your own High

*fp*

Priest con - demn or ac-quit Him!

*sf* *f cresc. ed accel.*

10

CHORUS.

Let Him be cru - - ci - fied, cru - - ci -

Let Him be cru - - ci - fied, cru - - ci -

Let Him be cru - - ci - fied, cru - - ci -

Let Him be cru - - ci - fied, cru - - ci -

*sf*

10

- fied! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fied! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fied! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fied! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

*sf* *sf* *sf* *ff*

Tenor Solo. PILATE.  
*con furore*

Ba - rab-bas? Ba - rab-bas?

*mf* *meno mosso*

*sf* *sf* *sf* *sf*

*silent* *silent*

11 *Molto moderato.*

He whose hands are stained with blood, — While this poor

*Molto moderato.* *Poco più lento. con affettuoso*

*mp* *f* *mf*

*ppp* *sf* *dim.* *mp*

*accel.*

vi-sion-a-ry harmeth none? \_\_\_\_\_

*mf* *3*

Let Him be

*mf* *3*

Let Him be

*accel.*

*mf* *3*

Let Him be

*mf* *3*

Let Him be

*mf* *accel.*

*mf* *3*

Let Him be

*mf* *3*

Let Him be

*mf* *3*

Let Him be

*mf* *3*

Let Him be

12 *Allegro moderato.*

*f* cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

*f* cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

*f* cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

*f* cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

*Allegro moderato.*

12 *ff* *cresc.*

*poco a poco accel.*

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

*poco a poco accel.*

*f molto marcato*

Give us Ba-rab-bas! A-way withthis fel-low!

Give us Ba-rab-bas! A-way withthis fel-low!

*f molto marcato*

Give us Ba-rab-bas! A-way withthis fel-low! Let Him be

Give us Ba-rab-bas! A-way withthis fel-low! Let Him be

*sf sf sf sf*

Let Him be cru-ci-fied! A-way with Him, Let Him be cru-ci-fied!

Let Him be cru-ci-fied! A-way with Him, Let Him be cru-ci-fied!

cru-ci-fied! A-way with this fel-low, Let Him be cru-ci-fied!

cru-ci-fied! A-way with this fel-low, Let Him be cru-ci-fied!

*sf* *sf* *sf* *sf* *sf*

13

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied, *dim.*

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied,

13

*sf* *ff* *rall. e dim.*

*poco* *a* *poco*

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

*pp* *ritto*

*14 Andante.*

*tranquillo* *p*

*molto accel.*



**Allegro.**

Soprano Solo. PILATE'S WIFE.

*f* *poco rit.* *f* *a tempo*

O Pi-late! hear my voice, Have nought — to

*Allegro.* *mf* *poco rit.* *a tempo sf*

*poco rit.* *mf Più moderato.*

do, I pray thee, with this man. — For in my dreams —

*poco rit.* *mp* *pp*

*dim. e rall.*

Much have I been per-plex'd con-cern-ing Him.

*pp* *pp* *rall.*

*a tempo* *mf* **15** *Molto espressivo.*

I dreamt that He Who meek-ly stands Be-fore us now, was

*Molto espressivo.* *mp a tempo* *pp*

*cresc.*

cru - ci-fied, But from His Cross — a glo - ry shone That

*f* *poco rall.* *a tempo*

light - - ed all the years to be, And they that looked —

*poco rall.* *a tempo* *p*

*rall.* *f* *mp* *a tempo*

— toward that light, Found Rest, — found Rest.

*rall.* *f* *a tempo* *p*

16

I dreamt that He Whose wea - ry head, — Whose wea - ry

*poco accel.*

head on earth no rest - ing place could find, Reign'd in a ci - ty

*poco rall.*

far a - way, Where sin and an - guish nev - er came,

*poco rall.*

*f rall. dim.*

And tears of sor - row all were dried For aye, for

*f rall.*

*a tempo*

**17** *Poco più agitato.*

aye. I dreamt that He Whom

*Poco più agitato.*

*a tempo*

*dim. e rall.*

*Poco più agitato.*

*cresc.*

*f* *cresc.*

how they scorn Had come a-gain in maj - es-ty The dead a-waken'd

*mf* *poco rall.*

at His voice Before His face the na - tions bow'd

*sf* *pp*

*largamente* *cresc.* *f*

For He had come to reign on earth Al - - ways,

*pp* *cresc.* *mf*

*rall.* 18 *a tempo*

al - - ways.

*f* *sf* *sf* *accel.*

*Poco più mosso.* *ff*

**19** *Più moderato.*  
Tenor Solo. PILATE.

*Più moderato.* Shall I crucify your

King?— *accel.* *a tempo* Shall I crucify the

*accel.* **20** *Molto Allegro.*  
King of the Jews?

**CHORUS.** *ff* We have no king but Cæsar,  
*ff* We have no king but Cæsar,

*accel.* **20** *Molto Allegro.* *5f*

*ff* No king but Cæ-sar, No king but Cæ-sar,  
*ff* No king but Cæ-sar, No king but Cæ-sar,  
 We have no king but Cæ-sar,  
 We have no king but Cæ-sar,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "No king but Cæ-sar, No king but Cæ-sar, No king but Cæ-sar, No king but Cæ-sar, We have no king but Cæ-sar, We have no king but Cæ-sar,". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte).

No king but Cæ-sar,  
 No king but Cæ-sar,  
 We have no king but Cæ-sar,  
 We have no king but Cæ-sar,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "No king but Cæ-sar, No king but Cæ-sar, We have no king but Cæ-sar, We have no king but Cæ-sar,". The piano accompaniment continues with similar rhythmic patterns and dynamics, including *sf* (sforzando) and *f* (forte).

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar!

we have no king but Cæsar!

*sf* *3* *accel.*

*f* *sf* *sf* *rall.*

**21** *Poco più agitato.*

Soprano Solo. PILATE'S WIFE.

O Pi-late, hear my words! Have

nought to do, I pray thee, with this Man.

*mf* *rall. e dim.* *mp* *rall. e dim.* *mp*

*L'istesso tempo.*

*più mosso.*

22

*mf* *accel.*

*a tempo*  
Tenor Solo. PILATE.

*f molto appassionato*

Breath of my life, \_\_\_\_\_ in this strange

*fff* *rall.* *mf a tempo*

land \_\_\_\_\_ What other voice could plead so well As thine, \_\_\_\_\_ that

*f* *mp*

ev-er since we met, \_\_\_\_\_ that ev-er since we met Like

*rall.* *rall.*



*ff* *rall.* *a tempo*

mu - sic, like mu - sic on my spi - rit fell.

*f* *rall.* *a tempo*

23

Yet not for thy sweet sake a-lone

*f*

Would I these frenzied men de-fy An unseen pre - sence

pleads for Him Whom now they seek to cru - ci - fy,

*mp*

*poco rall.*

whom now they seek to cru - ci - fy.

*accel.*

*poco rall. pp* *p*

24

*un poco più mosso.*

*a tempo* The

*f sf sf*

*cresc.*

fu - ry and the hate of men Rage round me like an

*mp mp*

*poco tranquillo.*

an - gry sea, But calm amid the tu - mult

*f mp pp*

*accel.*

stands this Man, — This strange sad Man of Ga - li-lee,

*rall.*

this strange sad Man of Ga - li-lee.

**25** *a tempo*  
*molto appassionato*

Breath of my life, — dear heart of mine. —

*f*

Pray to thy household gods, pray to thy household gods.

*mf* *rall. cresc.* *ff* *mp rall.*

That they perchance may deign to lend me aid, In my per - plex - i - ty

*a tempo*

to - day

*p* *a tempo* *mp* *molto cresc.*

26 *a tempo* *f*

Breath of my

*sf* *molto rit.* *a tempo*

*f*

life In this strange land, What other voice could plead so well As

thine, that ev-er since we met that ev-er since we

met Like mu-sic like mu-sic on my spir - it fell.

*f* *rall.* *p a tempo*

27 *mf*

Yet not for thy sweet sake alone,

*f* *mp* *mf*

I would these frenzied men de- fy — An un- seen pre - sence

*f*

pleads for Him Whom now they seek to

*mp poco rall.*  
cru - ci - fy, Whom now — they seek to cru - ci - fy.

*poco rall. p*

*accel.* *a tempo*

*a tempo*

*accel.* *f* *sf*

*mf dim. e rall.* *mp*

28 *Poco più mosso.*  
Soprano Solo. PILATE'S WIFE.

*f* *molto deciso*

Ye might - y gods of

Tenor Solo. PILATE.

Ye might - y gods of

28 *Poco più mosso.*

an - cient Rome.

Ye might - y

an - cient Rome.

Ye might - y

gods of an - cient Rome.

gods of an - cient Rome.

29 *mf*

If in your dwelling place se - rene ————— The prayers of —

*mf*

If in your dwelling place se - rene ————— The prayers of —

29

*f* > > >

mortal men are heard ————— Their mo - tives read, their

*f* > > >

mortal men are heard ————— Their mo - tives read, their

*rall.*

ac - tions seen. —————

ac - tions seen. —————

*ff* *rall.*



30 *a tempo*

Know that he fain would

*mp* Know that I fain would mer-cy shew,

30 *a tempo*

*mp*

judge-a-right, —

*f* *rit.* *a tempo* *mp*

Con-demn me not, if I should fail — In this sad

*f* *molto rall.*

Con - demn him

hour, — for want of light — Con - demn me

*f* *molto rall.*

not if he should fail, In this sad hour for want of  
 not if I should fail, In this sad hour for want of

*mp* *p* *mp* *rall.* *pp*

*a tempo*  
 light.  
 light.

*a tempo* *mp*

Tenor Solo. PILATE. 31 Shall I

*dim.* *poco rall.* *pp*

*Allegro moderato.*  
 cru-ci-fy your King? cru -

*Allegro moderato.* *mf*

*rall.*

*a tempo*

- ci - fy this King of the Jews?

32 *Allegro molto.*

CHORUS.

We have no king but Cæ-sar, no king but Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

32 *Allegro molto.*

*sf*

Cæ-sar,

Cæ-sar,

*ff* We have no king but Cæ-sar, no king but Cæ-sar,

*ff* We have no king but Cæ-sar, no king but Cæ-sar,

33

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar! Let

we have no king but Cæsar! Let

Detailed description: This system contains the first four staves of music. The first two staves are vocal parts with lyrics 'no king but Cæsar!'. The third and fourth staves are piano accompaniment with lyrics 'we have no king but Cæsar! Let'. Dynamics include *ff* and *mf*. The piano part features a triplet of eighth notes.

33

*sf* *mf cresc.*

Detailed description: This system shows the piano accompaniment for the second system. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *sf* and *mf cresc.*

*mf*

Let Him be cru - ci - fied,

Let Him be cru - ci - fied,

Him be cru - ci - fied, cru - ci - fied,

Him be cru - ci - fied, cru - ci - fied,

Detailed description: This system contains the third system of music. The first two staves are vocal parts with lyrics 'Let Him be cru - ci - fied,'. The third and fourth staves are piano accompaniment with lyrics 'Him be cru - ci - fied, cru - ci - fied,'. Dynamics include *mf*. The piano part features a triplet of eighth notes.

*sf*

Detailed description: This system shows the piano accompaniment for the fourth system. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *sf*.

Let Him be cru-cified, let Him be cru- - ci - fied,  
 Let Him be cru-cified, let Him be cru- - ci - fied,  
 Let Him be cru-cified, let Him be cru- - ci - fied,  
 Let Him be cru-cified, let Him be cru- - ci - fied,

**34** *Allegro moderato.*  
 Tenor Solo. PILATE.

*f* Hypocrites!  
*dim. e rall.*  
 cru- - ci - fied, cru- - ci - fied!  
 cru- - ci - fied, cru- - ci - fied!  
*dim. e rall.*  
 cru- - ci - fied, cru- - ci - fied!  
 cru- - ci - fied, cru- - ci - fied!

**34** *Allegro moderato.*

*dim. e rall.*  
 cru- - ci - fied, cru- - ci - fied!

*poco rall. dim.*

Wolves! on your own — heads Be the blood, — the blood of the

*sf* *p* *poco rall.*

*a tempo*

guiltless. May the gods of my ci-ty and the

*a tempo* *mf* *mp*

*accel. cresc. -*

gods — of my fa-thers Judge and ac-

*accel. cresc. -*

*- f* *largamente* *rall. -*

- quit me, judge and ac- quit me of His con - dem -

*largamente* *rall. -*

Grave.

CHORUS.

- na-tion.

*pp*

His blood be up-on us and our chil - dren!

His blood be up-on us and our chil - dren!

His blood be up-on us and our chil - dren!

His blood be up-on us and our chil - dren!

Grave.

*poco accel.*

36 *Più agitato.*

*Allegro*

*rall.*

Behold your King! Take Him and go your way!

*Più agitato.*

*rall.*

*Allegro*

way!

*pesante*

*Moderato.*

*dim.*

*p* *cresc.* - *poco* - *a* - *poco* -

*mf* *cresc.*

*f molto rall.*

37

*a tempo (maestoso.)*

CHORUS.

*mf*  
Now lead they Je - - sus

*mf*  
Now lead they Je - - sus

*mf*

Now lead they Je - - sus

37

*a tempo (maestoso.)*

*f*



forth, ——— And in a pur - - ple robe  
 forth, ——— And in a pur - - ple robe  
 forth, ——— And in a pur - - ple robe

*sf molto marcato* *cresc.*

And for His  
 Clothe Him in mock - er - y; And for His  
 Clothe Him in mock - er - y; And for His  
 Clothe Him in mock - er - y; And for His

*mf* *3* *mf* *3* *mf* *3* *mf* *3*

*ff* *p*

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

*f dim.*

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting, smiting Him, with

*mp cresc. ed accel.* *mf* *sf*

**38 Più moto.**

*accel.* - - - -

mocking laughter cry, with mocking laugh-ter

mocking laughter cry, with mocking laugh-ter

mocking laughter cry, with mocking laugh-ter cry,

mocking laughter cry, with mocking laugh-ter cry,

*accel.*

*rall.* - - - -

cry, with mock - - ing laugh - ter cry.

cry, with mock - - ing laugh - ter cry.

with mock - - ing laugh - ter cry.

with mock - - ing laugh - ter cry.

*ff* *rall.*

*pesante*

*rall. molto*

39 *Molto maestoso.*

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

Detailed description: This block contains four vocal staves for a choir. Each staff begins with a dynamic marking of *f* and a triplet of eighth notes. The lyrics are "King of the Jews, all hail! We low-ly bend to Thee!". The music is in a 4/4 time signature with a key signature of two flats. The vocal lines are arranged in a four-part setting.

39 *Molto maestoso.*

*sf* *mf* *f*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music starts with a dynamic marking of *sf* (sforzando), followed by *mf* (mezzo-forte), and then *f* (forte). The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The key signature is two flats and the time signature is 4/4.

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Detailed description: This block contains four vocal staves for a choir. The lyrics are "Sceptre and robe, and crown Thou hast, sceptre and robe, and". The music continues in the same 4/4 time signature and two-flat key signature as the first system. The vocal lines are arranged in a four-part setting.

*sf* *sf*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music starts with a dynamic marking of *sf* (sforzando), followed by another *sf* marking. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The key signature is two flats and the time signature is 4/4.

crown Thou hast, And upon Cal- -va-ry, on  
 crown Thou hast, And upon Cal- -va-ry, on  
 crown Thou hast, And upon Cal- -va-ry, on  
 crown Thou hast, And upon Cal- -va-ry, on

Cal- -va-ry, Thy throne shall rise, For all the world to  
 Cal- -va-ry, Thy throne shall rise, For all the world to  
 Cal- -va-ry, Thy throne shall rise, For all the world to  
 Cal- -va-ry, Thy throne shall rise, For all the world to

Musical notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The piano part features dynamic markings such as *sf* (sforzando) and *ff* (fortissimo).

40

see. \_\_\_\_\_ Come, Jews and Gen-tiles,  
 see. \_\_\_\_\_ Come, Jews and Gen-tiles,  
 see. \_\_\_\_\_ Come, Jews and Gen-tiles,  
 see. \_\_\_\_\_ Come, Jews and Gen-tiles,

*mf* *mf* *mf* *mf*

*ff* *sf* *mf*

40

come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_  
 come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_  
 come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_  
 come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_

*f*

Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "Come, Jews and Gen-tiles, come! Put on your best ar -".

- ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the

The second system continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "- ray. The King, whom we with pomp have crown'd, the".

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

as - cends His throne to - day!

- cends His throne as - cends His throne to - day!

as - cends His throne to - day!

- cends His throne as - cends His throne to - day!

*cresc.*



Come, all ye people, and o - bei - sance pay, \_\_\_\_\_

Come, all ye people, and o - bei - sance pay, \_\_\_\_\_

Come, all ye people, and o - bei - sance pay, \_\_\_\_\_

Come, all ye people, and o - bei - sance pay, \_\_\_\_\_

*mp*

*f* come, all ye peo-ple, and o - bei - sance pay. \_\_\_\_\_

*f* come, all ye peo-ple, and o - bei - sance pay. \_\_\_\_\_

*f* come, all ye peo-ple, and o - bei - sance pay. \_\_\_\_\_

*f* come, all ye peo-ple, and o - bei - sance pay. \_\_\_\_\_

*f*

*sf* *rall.* *cresc.*

CHORUS.

42

*a tempo*

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see The mighty

42

*sf* *a tempo*

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

Mon - arch, the mighty Monarch, the mighty Mon - arch who hath come From out of

ff. Ga - - li-lee! For-ward in or - der

ff. Ga - - li-lee! For-ward in or - der

ff. Ga - - li-lee! For-ward in or - der

ff. Ga - - li-lee! For-ward in or - der

The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes.

*rall.*  
ff. March to Cal-vary, march to Cal-vary, march to

ff. March to Cal-vary, march to Cal-vary, march to

ff. March to Cal-vary, march to Cal-vary, march to

ff. March to Cal-vary, march to Cal-vary, march to

*cresc.* *ff rall.*

The piano accompaniment continues with similar rhythmic complexity, including triplets and dynamic markings like *cresc.* and *ff rall.*

43 *a tempo*

Cal - va-ry, march \_\_\_\_\_ to Calvary,

Cal - va-ry, march \_\_\_\_\_ to Calvary,

Cal - va-ry, march \_\_\_\_\_ to Calvary,

Cal - va-ry, march \_\_\_\_\_ to Calvary,

43 *a tempo* *sf*

*ff* *sf*

mf  $\wedge$  march \_\_\_\_\_ to Cal-va-ry,

mf  $\wedge$  march \_\_\_\_\_ to Cal-va-ry,

mf  $\wedge$  march \_\_\_\_\_ to Cal-va-ry,

mf  $\wedge$  march \_\_\_\_\_ to Cal-va-ry,

*dim.* *poco*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. They all sing the lyrics "march \_\_\_\_\_ to Cal-va-ry," with a fermata over the blank space. The piano accompaniment features a complex texture with triplets and various articulations. The dynamic markings include *mf* and *dim.*, with a *poco* marking at the end.

*mp*  $\wedge$  march \_\_\_\_\_ to Cal - va-ry!

*mp*  $\wedge$  march \_\_\_\_\_ to Cal - va-ry!

*mp*  $\wedge$  march \_\_\_\_\_ to Cal - va-ry!

*mp*  $\wedge$  march \_\_\_\_\_ to Cal - va-ry!

*a poco* *mp dim.* *pp*

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts sing "march \_\_\_\_\_ to Cal - va-ry!" with a fermata. The piano accompaniment is more rhythmic and includes dynamic markings such as *a poco*, *mp dim.*, and *pp*.

V.

CALVARY.

*Andante con moto.*

*pp* *sempre pp*

*mp*

*mp*

*cresc. - - f*

*poco rit.*

CHORUS.

Soprano I.

2

*a tempo*

Soprano II.

Alto.

Through the gate-way of the ci-ty,

Through the gate-way of the ci-ty, All

Through the gate-way of the ci-ty, All

2

*a tempo*

All along the Way of Sor - row To Golgatha, Je - sus

a - long the Way of Sor - row To Golgatha, Je - sus

along the Way of So - row To Golgatha, Je - sus

pass - es, All a-long the Way

pass - es, All the Way

pass - es, All way of

*mp cresc.*

*poco rit.* *mp* **3** *a tempo*

Je - sus pass - es. Now He falters,

*mp* Je - sus pass - es, pass - es. Now He falters,

*mp* Je - sus pass - es, pass - es. **3** *a tempo* Now He falters,

*poco rit.* *pp*

now He stumbles, For the

now He stumbles, For the

now He stumbles, For the

*mf*

*mf*

*mf*

*dim.*

*cresc.*

shame - ful Cross is hea - vy, And the sun is high in heav'n.

*cresc.* shame - ful Cross is hea - vy, And the sun is high in heav'n.

*cresc.* shame - ful Cross is hea - vy, And the sun is high in heav'n.

*cresc.*



Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -

Musical notation includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. Dynamics include *f* and *f*<sup>^</sup>.

- ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the

Musical notation includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. Dynamics include *f* and *sf*.

King, whom we with pomp have crown'd, As - cends His throne,  
 King, whom we with pomp have crown'd, As -  
 King, whom we with pomp have crown'd, As - cends His throne,  
 King, whom we with pomp have crown'd, As -

as - cends His throne to - day!  
 - cends His throne as - cends His throne to - day!  
 as - cends His throne to - day!  
 - cends His throne as - cends His throne to - day!

41

Four vocal staves in G minor, 4/4 time. The lyrics are: "Come, all ye people, and o - bei - sance pay, ———". The music features a melodic line with accents and a bass line with chords. The first staff has a fermata over the final note.

41

Piano accompaniment for the first system. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with chords. The dynamic marking is *mp*.

Four vocal staves in G minor, 4/4 time. The lyrics are: "come, all ye peo-ple, and o - bei - sance pay. ———". The music features a melodic line with accents and a bass line with chords. The first staff has a fermata over the final note.

Piano accompaniment for the second system. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with chords. The dynamic marking is *f*.

*sf* *rall.* *cresc.*

42 *a tempo*

CHORUS.

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see The mighty

42 *sf a tempo*

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

Mon - arch, the mighty Monarch, the mighty Mon - arch who hath come From out of

*sf* *f* *sf*

*ff*  
 Ga - - li-lee! For-ward in or - der  
 Ga - - li-lee! For-ward in or - der  
 Ga - - li-lee! For-ward in or - der  
 Ga - - li-lee! For-ward in or - der

*rall.*  
 March to Cal-vary, march to Cal-vary, march to  
 March to Cal-vary, march to Cal-vary, march to  
 March to Cal-vary, march to Cal-vary, march to  
 March to Cal-vary, march to Cal-vary, march to

*cresc.* *ff* *ff rall.*

43 *a tempo*

Cal - va-ry, march \_\_\_\_\_ to Calvary,  
Cal - va-ry, march \_\_\_\_\_ to Calvary,  
Cal - va-ry, march \_\_\_\_\_ to Calvary,  
Cal - va-ry, march \_\_\_\_\_ to Calvary,

43 *a tempo*

*a tempo* *sf*

*ff* *sf*

mf  
march — to Cal-va-ry,

mf  
march — to Cal-va-ry,

mf  
march — to Cal-va-ry,

mf  
march — to Cal-va-ry,

dim. poco

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "march — to Cal-va-ry,". Each vocal line begins with a dynamic marking of *mf* and an accent (^). The piano accompaniment is on the bottom two staves, starting with a *mf* dynamic and featuring triplets and various rhythmic patterns. The system concludes with a *dim.* (diminuendo) and *poco* (poco ritardando) marking.

mp  
march — to Cal - va-ry!

mp  
march — to Cal - va-ry!

mp  
march — to Cal - va-ry!

mp  
march — to Cal - va-ry!

a poco mp dim. pp

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics "march — to Cal - va-ry!". The dynamic marking for all parts is *mp* (mezzo-piano). The piano accompaniment features a *poco* (poco ritardando) marking, followed by a *mp* (mezzo-piano) dynamic and a *dim.* (diminuendo) marking. The system ends with a *pp* (pianissimo) dynamic marking.

## V.

## CALVARY.

*Andante con moto.*

*pp*

*sempre pp*

*mp*

*mp*

*cresc. - f*

*poco rit.*



CHORUS.

Soprano I.

2

*a tempo*

Soprano II.

Alto.

Through the gate-way of the ci-ty,

Through the gate-way of the ci-ty, All

Through the gate-way of the ci-ty, All

Piano accompaniment for the first system, featuring chords and arpeggiated figures in both hands. Dynamics include *p* and *a tempo*.

Vocal staves for Soprano I, II, and Alto with lyrics: "All along the Way of Sor-row To Golgatha, Je-sus".

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

Vocal staves for Soprano I, II, and Alto with lyrics: "pass-es, All a-long the Way of Sor-row,".

Piano accompaniment for the third system, including a *cresc.* marking.

*poco rit.* *mp* **3** *a tempo*

Je - sus pass - es. Now He falters,  
 Je - sus pass - es, pass - es. Now He falters,  
 Je - sus pass - es, pass - es. **3** *a tempo* Now He falters,

*poco rit.* *pp*

now He stumbles, For the  
 now He stumbles, For the  
 now He stumbles, For the

*mf* *mf* *mf*

*dim.*

*cresc.* shame - ful Cross is hea - vy, And the sun is high in heav'n.  
 shameful Cross is hea - vy, And the sun is high in heav'n.  
 shameful Cross is hea - vy, And the sun is high in heav'n.

*mp* *cresc.*

4

Close around Him through the people Mocking, curs-ing, and revil-ing,  
 Close a-round Him through the peo-ple Mocking, curs-ing, and revil-ing,  
 Close around Him through the peo-ple Mocking, curs-ing, and revil-ing,

*f* *sf* *sf* *sf*

And the wo-men fol-low af-ter Weeping for Him, and la-  
 And the wo-men fol-low af-ter Weeping for Him, and la-  
 And the wo-men fol-low af-ter Weeping for Him, and la-

*mp* *p* *cresc.*

-ment-ing, Way of Sor-row,  
 -ment-ing, Way of Sor-row,  
 -ment-ing, Way of Sor-row,

*mf*

5 *p* way of sor - row. Stained with blood and  
 way of sor - row. Stained with blood and  
 way of sor - row. Stained with blood and

*poco rall.*  
 tears for ev-er.  
 tears for ev-er.  
 tears for ev-er.

*poco rall.* *pp a tempo*

*Moderato.*  
 6 *f* *mp*

Baritone Solo. CHRIST. *mf molto espressivo*  
 Women, weep not! women,

*pp*

*poco rit.*

weep not! weep not for One Whosoon will be at

*pp* *mf* *poco rit.*

*a tempo*

rest! Weep rather for the fate of fair Je - ru - sa-lem!

*pp* *a tempo*

*f* *poco rit.*

weep rather for the fate of fair Je - ru - sa-lem!

*f* *pp* *poco rit.*

*a tempo* *7mf*

Weep for her sor-row, in the days to come

*f* *a tempo* *pp*

*f* *poco rit.* *rall.*

Weep not for Me, weep not for Me! women,

*poco rit.* *pp* *rall.*

8 *a tempo (un poco più moto)*

weep not for Me!

*a tempo* *mp*

CHORUS.

Tenor. *molto espressivo*

Bass.

Behold the Cross, the Cross up -

Behold the Cross, the Cross up -

*mp*

- lift - ed on the green hill - side, With strain - ing

- lift - ed on the green hill - side, With strain - ing

*cresc.* *poco a poco*

limbs they raise it on high, with strain - ing

limbs they raise it on high, with strain - ing

*cresc.* *poco a poco*

limbs they raise it on high, With its bur - den of

limbs they raise it on high, With its bur - den of

*f*

*rit.* *a tempo*

pain, with its bur - den, its bur - den of pain.

pain, with its bur - den, its bur - den of pain.

*dim. e rit.* *a tempo*

9 Soprano. *mf* *mp*

Behold the King, the King of Sor - row, — crowned with many

9 Alto. *mf* *mp*

Behold the King, the King of Sor - row, — crowned with many

*mp*

*mf*

thorns. Mark how His feet and His hands have been nailed, —

*mf*

thorns. Mark how His feet and His hands have been nailed, —

*p* *cresc.* *poco a*

mark how His feet and His hands have been nailed To that

mark how His feet and His hands have been nailed To that

*poco rit.* *accel.*

ter - ri - ble Throne, that ter - ri - ble, ter - ri - ble Throne. —

ter - ri - ble Throne, that ter - ri - ble, ter - ri - ble Throne. —

*rit.* *p* *poco rit.* *accel.*



**Soprano.** *10 f Poco più mosso.*  
 Be - hold — the love, — the love — Di -

**Alto.** *f*  
 Be - hold — the love, — the love — Di -

**Tenor.** *f*  
 Be - hold — the love, — the love Di -

**Bass.** *f*  
 Be - hold — the love, the love — Di -

- vine, the love — Di - vine of Him who

- vine, the love — Di - vine of Him who

- vine, the love — Di - vine of Him who

- vine, the love — Di - vine of Him — who

*più tranquillo* *p* *cresc.* *poco*

suf-fers there. Pa - tient-ly bear - ing sor-row and

suf-fers there. Pa - tient-ly bear - ing sor - row and

suf-fers there. Pa - tient-ly bear - ing sor - row and

suf-fers there. Pa - tient-ly bear - ing sor-row and

*più tranquillo* *p* *cresc.* *poco*

*a* *poco*

shame, Pa - tient-ly bear - ing sor-row and

*a* *poco*

shame, Pa - tient-ly bear - ing sor - row, sor-row and

*a* *poco*

shame, Pa - tient-ly bear - ing sor - row, sor-row and

*a* *poco*

shame, Pa - - tient-ly bear - ing sor - row and

*a* *poco*

shame Be - hold the love of Him who suffers there, Be -  
 shame Be - hold the love, of Him who suf - fers there,  
 shame Be - hold the love, the love of Him who suf - fers there,  
 shame Be - hold the love, the love of Him who suf - fers, Be -

*poco rall.* **11** *p a tempo*  
 - hold the love of Him who suffers there, Pa - tiently  
 Be - hold the love of Him who suf - fers,  
 Be - hold the love of Him who suffers there, Pa - tiently  
*poco rall.* *a tempo*  
 - hold the love of Him who suf - fers,  
**11** *mp a tempo*

bear - ing sor-row and shame, — sorrow and shame, —  
 Pa - tient-ly bear - ing  
 bear - ing sor-row and shame, — sorrow and shame, —  
 Pa - tient-ly bear - ing

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and tenor range. The piano accompaniment is in the right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "bear - ing sor-row and shame, — sorrow and shame, — Pa - tient-ly bear - ing bear - ing sor-row and shame, — sorrow and shame, — Pa - tient-ly bear - ing". There are dynamic markings of *p* (piano) above the first and third vocal staves.

For the sins — of the world, the sins, the  
 sorrow and shame, For the sins — of the world, the sins, the  
 For the sins — of the world, the sins, the  
 sorrow and shame, For the sins — of the world, the sins, the

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and tenor range. The piano accompaniment is in the right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "For the sins — of the world, the sins, the sorrow and shame, For the sins — of the world, the sins, the For the sins — of the world, the sins, the sorrow and shame, For the sins — of the world, the sins, the". There are dynamic markings of *rall.* (rallentando) above the first and third vocal staves, and *rall. dim.* (rallentando and diminuendo) above the piano accompaniment in the final measures.

*a tempo*

sins\_ of the world.\_\_\_\_

sins\_ of the world.\_\_\_\_

sins of the world.\_\_\_\_

sins\_ of the world.\_\_\_\_

*p a tempo*

*p dim. rall. pp*

**12** *Allegro vivace.*

*f sf*

*sf*

CHORUS.

*Con furia.*

Musical score for the first system of the chorus. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is B-flat major (two flats). The tempo is *Con furia*. The vocal lines begin with a rest followed by a strong accent (*f*) on the word "Come". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with accents.

Come  
 Come  
 Come down from the Cross, Thou boaster, come down from the  
 Come down from the Cross, Thou boaster, come down from the

*Con furia.*

Piano accompaniment for the second system of the chorus. It consists of two staves (treble and bass clef). The music is characterized by a driving, rhythmic accompaniment with accents and dynamic markings such as *sf* (sforzando).

Vocal lines for the second system of the chorus. The lyrics are:

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-  
 down from the Cross Thou boaster! Des - troy-er of Temples! Mi-  
 Cross, \_\_\_\_\_ Come down! Des - troy-er of Temples! Mi-  
 Cross, \_\_\_\_\_ Come down! Des - troy-er of Temples! Mi-

Piano accompaniment for the third system of the chorus. It continues the rhythmic and harmonic pattern from the previous system, featuring accents and dynamic markings like *sf*.

13 *ffb*

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

13 *sf*

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

*sf*

Come down from the Cross, Blas - phemer!  
 Come down from the Cross, Blas - phemer!  
 -phemer! Come down from the Cross, Come down! Thou  
 -phemer! Come down from the Cross, Come down! Thou

Thou sa - viour of others, Thou  
 Thou sa - viour of others, Thou  
 Son\_ of God, Thou Son\_ of God,  
 Son\_ of God, Thou Son\_ of God,

*mf* *cresc.*



14 *ff*

sa-viour of others, Save now Thy-self, save

sa-viour of others, Save now Thy-self, save

Save now Thy-self, save

Save now Thy-self, save

14 *sf* *molto marcato* *ff*

now Thy - self, save now Thy-

now Thy - self, save now Thy-

now Thy - self, save now Thy-

now Thy - self, save now Thy-

*f*

-self!

-self!

-self!

-self!

15

Come down from the

Come down from the

Come down from the Cross, Pre - ten - der!

Come down from the Cross, Pre - ten - der!

15

*sempre f*

*cresc. - - - mf - poco - -*

Cross, Pre - ten - der! Come down from the

Cross, Pre - ten - der! Thou Ru - ler of Is - rael, Come down from the

Thou Ru - ler of Is - rael, Come down from the

Come down from the

*mf cresc. - - - poco - -*

*- a - - poco*

Cross, Come down from the Cross, And

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

*- a - - poco*

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

Cross, Come down from the Cross, And

*- a - - poco*

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

*sf* *sf*

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

*sf* *sf* *sf*

16

Where \_\_\_\_\_ is the God then, \_\_\_\_\_ In  
 Where \_\_\_\_\_ is the God then, \_\_\_\_\_ In  
 Where is the God, \_\_\_\_\_ where is the God then, \_\_\_\_\_ In  
 Where is the God, \_\_\_\_\_ where is the God then, \_\_\_\_\_ In

16

*sf*

Whom Thou hast trust - ed? Where \_\_\_\_\_  
 Whom Thou hast trust - ed? Where \_\_\_\_\_  
 Whom Thou hast trust - ed? Where is the God, \_\_\_\_\_  
 Whom Thou hast trust - ed? Where is the God, \_\_\_\_\_

is the God, then, In Whom Thou hast trust -

is the God, then, In Whom Thou hast trust -

where is the God, then, In Whom Thou hast trust -

where is the God, then, In Whom Thou hast trust -

*sf* *cresc.*

-ed?

-ed?

-ed?

-ed?

*accel.* *sf*

17 *Molto moderato.* Sopranos. *Quasi Recit. con espress.* *p*

Two thieves with Him are

*pp* *pp*

cru - ci-fied. And one, whose bo-dy vain-ly writhes In a - go-ny un -

-speakable, Re - -viles the Saviour, and blasphemes; —

18

Contraltos. *mp*  
The other, calmer in his pain, — Wist-fully, with his

glaz-ing eyes Regarding Je - sus, prays of Him For - giveness, in this

*poco rit.*

passing world of woe, Re - mem - brance in the world that lies — be -

*poco rit.*

19

*a tempo*

Tenors. - yond!

Basses.

Remembrance in the world that lies be - yond!

Remembrance in the world that lies be - yond!

19

*a tempo*

*pp*

*L'istesso tempo.*

*f*

Baritone Solo. CHRIST.

20

*molto espress.*

*poco rall.*

*a tempo*

Be not a -



And, pass - ing hence, be evermore at rest In

And, pass - ing hence, be evermore at rest In

*cresc.*

*poco rit.*  
And, pass - ing hence, be evermore at rest In

*poco rit.*  
*p* *mf*

*a tempo (animato)* *rit.*  
And, pass - ing hence, be evermore at rest In

*mp* *rit.*

*a tempo*

Par - a - dise.

*a tempo*

*mf* *f*

*rall.*

21 *a tempo*

*cresc.*

Be not a - fraid! The mist will roll a - way, — Be not a -

*a tempo*

*pp*

- fraid! — The mist will roll a - way — — — — — And thou shalt see the

*mp*

*largamente*

brightness of the better world be - yond, Thou shalt see the

*largamente*

*mf*

*poco rall.*

rapture of the blessed ones at rest In

*poco rall.*

*mf*

*a tempo*

Par - - a - dise.

*a tempo*

*mp* *cresc.*

22

*poco rit.*

*a tempo*

*pp*

Be not a - fraid, be not a - fraid!

*cresc.*

Before yon scorching sun His course hath run, Thy sins for -

*f mp p mp cresc.*

- giv'n, and thy suff' - ring o'er, thy sins for -

*poco accel. poco a*

- giv'n, and thy suff' - ring o'er Thou shalt

*cresc. rall. largamente*

be with Me in the healing shades of Par - a - dise,

in the healing shades of Par - - a - dise.

*rall.* *a tempo* *rall.* *a tempo*

*f* *cresc.*

*mf* *dim.* *e - rall.* *pp* *rall.*

23 *Moderato.* Soprano. *mp* At the

Alto. *mp* At the

23 *Moderato.* *pp* *pp*

CHORUS.

Cross their vigil keeping, Through the long, long hours of

Cross their vigil keeping, Through the long, long hours of

*pp*

sorrow, Kneel the faithful wo - men, weeping,

sor - row, Suff' - ring as

24

When the ones they love are tortur'd,

wo - men suffer, When the ones they love are tor - tur'd,

24

*p*

And they have no pow'r to save them, no pow'r to  
 And they have no pow'r to save them, no pow'r to

*pp*

save them.  
 save them.

*pp* *poco rall.*

25 Soprano Solo. MARY- JESUS' MOTHER.

*mp* *molto espressivo*

Son of mine, my tears are fall-ing As I watch Thee bleed-ing, dy-ing,

*pp*

As I watch Thee bleed - ing, dy - ing For the sin-ners who re-

*pp*

- ject Thee. And I cannot see Thy glo - - ry Through the

mist of doubt and sor-row, through the mist of doubt and sor - row.

*poco rit.*

*poco rit.*

26 Contralto Solo. MARY MAGDALENE.

*a tempo*

*mf*

Friend of sinners, I am kneeling

*pp a tempo*

*mp dim.*

*pp*

*poco rit.*

*a tempo*

At Thy feet in bit - - ter an - guish, and my ve-ry soul — is

*poco rit.*

*pp a tempo*





is the God, then, In Whom Thou hast trust -

is the God, then, In Whom Thou hast trust -

where is the God, then, In Whom Thou hast trust -

where is the God, then, In Whom Thou hast trust -

*sf* *cresc.*

-ed?

-ed?

-ed?

-ed?

*accel.* *sf*

17 *Molto moderato.* Sopranos. *Quasi Recit. con espress.*

*pp* *pp*

Two thieves with Him are

cru - ci - fied. And one, whose bo - dy vain - ly writhe In a - go - ny un -

- speakable, Re - viles the Saviour, and blasphemes;

*pp*

18

Contraltos. *mp*

The other, calmer in his pain, Wist - fully, with his

*pp*

glaz - ing eyes Regarding Je - sus, prays of Him For - giveness, in this

*pp*

*poco rit.*

passing world of woe, Re - mem - brance in the world that lies be - yond!

*poco rit.*

*pp*

19 *a tempo*

Tenors. - yond!

Basses.

Remembrance in the world that lies be - yond!

Remembrance in the world that lies be - yond!

*pp*

19 *a tempo*

*pp*

*Lo stesso tempo.*

*f*

Baritone Solo. CHRIST. 20

*poco rall.*

*a tempo*

*pp*

*molto espress.*

Be not a -

- fraid! This mor - tal a - go-ny Is but the cleans - ing fire

Thro' which thy spir-it, pu - ri-fied shall rise,

*cresc.*

*f*

thro' which thy spir-it, pu - ri-fied shall rise

*poco rit.*

*p* *mf*

And, pass - ing hence, be evermore at rest In

*a tempo* *rit.*

*mp*

*a tempo*

Par - a - dise.

*a tempo*

*mf* *f*

*rall.*

*rall.*

21 *a tempo*

*cresc.*

Be not a - fraid! The mist will roll a - way, — Be not a -

*a tempo*

*pp*

*pp*

- fraid! — The mist will roll a - way — And thou shalt see the

*mp*

*mp*

*largamente*

brightness of the better world be - yond, Thou shalt see the

*largamente*

rapture of the blessed ones at rest In

*poco rall.**poco rall.**a tempo*

Par - - a - dise.

*a tempo*

Par - - a - dise.

22

*poco rit.* *a tempo*

Be not a - fraid, ——— be not a - fraid!

Before yon scorching sun His course hath run, Thy sins for -

- giv'n, and thy suff' - ring o'er, ——— thy sins for -

- giv'n, and thy suff' - ring o'er ——— Thou shalt



be with Me in the healing shades of Par - a - dise,

in the healing shades of Par - a - dise.

*rall.* *a tempo*

*rall.* *a tempo*

*f* *cresc.*

*mf* *dim.* *e - rall.* *pp* *rall.*

**23** *Moderato.*  
Soprano. *mp*

*mp* At the

Alto. *mp*

*Moderato.* At the

**23** *pp* *pp*

CHORUS.

Cross their vigil keeping, Through the long, long hours of

Cross their vigil keeping, Through the long, long hours of

*pp* *pp*

sorrow, Kneel the faithful wo - men, weeping,

sor - - row, Suff' - ring as

24

When the ones they love are tortur'd,

wo - men suffer, When the ones they love are tor - tur'd,

24

*p* *p*

And they have no pow'r to save them, no pow'r to  
 And they have no pow'r to save them, no pow'r to

pp

save them.  
 save them.

pp

*poco rall.*

25 Soprano Solo. MARY- JESUS' MOTHER.  
*molto espressivo*

Son of mine, my tears are fall-ing As I watch Thee bleed-ing, dy-ing,

mp

pp

As I watch Thee bleed - ing, dy - ing For the sin-ners who re-

pp

- ject Thee. And I cannot see Thy glo - - ry Through the

mist of doubt and sor-row, through the mist of doubt and sor - row.

*poco rit.*

26 Contralto Solo. MARY MAGDALENE.

*a tempo* Friend of sinners, I am kneeling

*mf*

*pp a tempo* *mp dim.* *pp*

*poco rit.* *a tempo*

At Thy feet in bit - - ter an - guish, and my ve-ry soul is

*poco rit.* *pp a tempo*

27

Mezzo-Soprano Solo. MARY, WIFE OF CLEOPHAS.

Praying to the Lord \_\_\_\_\_ Thy Fa-ther that He give Thee strength \_\_\_\_\_ to—

suf - fer, strength \_\_\_\_\_ to suf - fer In this

*poco rit.*

hour of tri - bu - la - tion, In this hour of pain this

*poco rit.*

*sempre pp*

hour of pain and dark - ness.

*a tempo*

*pp a tempo*

MARY I.  
*a tempo*

28

*mf* Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,  
 MARY II.

*mf* Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,  
 MARY III.

*mf* Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,

28  
*a tempo*  
*pp*

Saviour of the meek and low-ly, Helper of the weak and helpless,

Saviour of the meek and low-ly, Help-er of the weak and helpless,

Sa - viour of the meek and low-ly, Help-er of the weak and helpless,

*tr* *pp*

*p* We are weeping, we are praying, At Thy Cross in sor-row kneeling,

*p* We are weeping, we are praying, At Thy Cross in- sorrow kneeling, In

*p* We are weeping, we are praying, At Thy Cross in- sor - row kneeling,

*pp*

*rit. poco* **29** *a tempo*

At Thy Cross in sor-row kneeling, Son of Man and Friend of sinners,

sor - row, in sor-row kneeling, Son of Man and Friend of sinners,

At Thy Cross in sor - row kneeling, Son of Man and Friend of sinners,

*rit. poco* **29** *mp a tempo*

Son of Man and Friend of sinners, Sa - viour of the meek and lowly,

Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

Help - er of the weak and helpless, We are weep - ing, we are

Helper of the weak and helpless, We are weep - ing, we are

Helper of the weak and helpless, We are weep - ing, we are

*p*



pray - ing, At Thy Cross in sor - row kneeling, in sorrow kneel - ing, *dim. e*

pray - ing, At Thy Cross in sor - row kneeling, in sor - row kneel - ing, *dim. e*

pray - ing, At Thy Cross in sor - row kneeling, in sor - row kneel - ing, *dim. e*

*p* *pp* *dim. e rit.*

*rit.* kneel - ing, kneel - ing, in sor - row kneel - ing. *tranneillo*

*rit.* kneel - ing, kneel - ing, in sor - row kneel - ing.

*rit.* kneel - ing, kneel - ing, in sor - row kneel - ing. *tranneillo*

*pp*

*rall. e dim.*

*pp* *silent*

30 *Allegro molto.*

pp

*cresc. molto*  
*sff*  
*mf*

*cresc.*  
*poco a poco*

*f*  
*cresc.*  
*sff*

*sff*  
*sf*

31  
*mf*  
*cresc. - - - poco - - -*

- a - - - poco - - -

Piano introduction with treble and bass staves. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

**CHORUS.**

Lo! at the sixth hour, o - ver

Lo! at the sixth hour, o - ver

Lo! at the sixth hour, o - ver

Lo! at the sixth hour, o - ver

*f*

Vocal and piano parts for the chorus. The vocal parts are in four staves, and the piano accompaniment is in two staves. The lyrics are "Lo! at the sixth hour, o - ver". The piano part features a strong dynamic marking of *f* (forte).

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

Vocal and piano parts for the second section of the chorus. The vocal parts are in four staves, and the piano accompaniment is in two staves. The lyrics are "all the land The dark - - -". The piano part features a strong dynamic marking of *f* (forte).

Four vocal staves in a grand staff format. The first three staves are in treble clef, and the fourth is in bass clef. The lyrics are: - ness falls; The. Each staff has a long note on the first syllable and a shorter note on the second syllable. There is an accent (^) above the first note of the second syllable in each staff.

Piano accompaniment for the first system. The right hand features a melodic line with triplets and accents. The left hand has a bass line with triplets and accents. The dynamic marking is *mf*.

Four vocal staves in a grand staff format. The lyrics are: noon - - - day sun, the noon - - - day. Each staff has a long note on the first syllable and a shorter note on the second syllable.

Piano accompaniment for the second system. The right hand features a melodic line with triplets and accents. The left hand has a bass line with triplets and accents. The dynamic marking is *sfmf*.



ness! Dark - - - ness!

ness! Dark - - - ness!

ness! Dark - - - ness!

*mf*

*cresc.*

*ff* *dim.* *e* *rall.* *p*

32

*Molto moderato.*

Fa - - ther Om - ni - po - tent, — Fa - - ther Om -

Fa - - ther Om - ni - po - tent, — Fa - - ther Om -

Fa - - ther Om - ni - po - tent, — Fa - - ther Om -

Fa - - ther Om - ni - po - tent, — Fa - - ther Om -

32

*Molto moderato.*

*pp*

*f*

- ni - po - tent, — to

- ni - po - tent, — to

- ni - po - tent, — Fa - - ther Om - ni - po - tent, — to

- ni - po - tent, — Fa - - ther Om - ni - po - tent, — to

*mf*

Thee, Out of the gath'ring gloom, we cry. —

Thee, Out of the gath'ring gloom, we cry. —

Thee, Out of the gath'ring gloom, we cry. —

Thee, Out of the gath'ring gloom, we cry. —

Thee, Out of the gath'ring gloom, we cry. —

*silent. silent.*

*Allegro molto.*

33

*p* *cresc.* *poco a*

*poco*

*mf*

In the fields the cat-tle, hum - ble chil - dren of the

In the fields the cat-tle, hum - ble chil - dren of the

In the fields the cat-tle, hum - ble chil - dren of the

In the fields the cat-tle, hum - ble chil - dren of the

*sf* *mf*





Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

The first system of the score consists of four vocal staves. Each staff contains a vocal line with the lyrics "Lord, af - fright - ed stand." The music is in a minor key and features a steady, rhythmic melody with some grace notes and slurs.



The piano accompaniment for the first system is written for a grand piano. It features a complex, rhythmic pattern in the right hand, often using triplets and sixteenth notes. The left hand provides a harmonic foundation with chords and moving lines. The overall texture is dense and dramatic.



Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

The second system of the score consists of four vocal staves. Each staff contains a vocal line with the lyrics "Pale fa - ces gather in the dark - en'd streets,". The melody continues from the first system, maintaining the same rhythmic and melodic characteristics.



The piano accompaniment for the second system continues the complex rhythmic and harmonic patterns from the first system. It includes dynamic markings such as *f* (forte) and *sfz* (sforzando), indicating moments of increased intensity. The piece concludes with a final cadence in the right hand.

Wild  
Wild  
Wild  
Wild

*cresc.* - *accel.* - - - - - 34

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

*cresc.* - *accel.* - - - - -

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

*cresc.* - *accel.* - - - - - 34

*f*

*Più allegro.*

And ter-ror

And ter-ror

And ter-ror

And ter-ror

*Più allegro.*

reigns— for three long hours, su-preme in— ev' - ry heart,

reigns— for three long hours, su-preme in— ev' - ry heart,

reigns— for three long hours, su-preme in— év' - ry heart,

reigns— for three long hours, su-preme in— ev' - ry heart,

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

*rall.*  
- preme in ev' - ry heart.

*rall.*  
- preme in ev' - ry heart.

*rall.*  
- preme in ev' - ry heart.

*rall.*  
- preme in ev' - ry heart.

*rall.*  
*mp*

35

*f a tempo*

*dim.*

*poco a poco*

*dim.*

*e rall.*

*pp*

The musical score consists of six systems of piano notation. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure is marked with a forte dynamic (*f*) and the tempo marking *a tempo*. The piece features a complex rhythmic pattern with many beamed sixteenth notes. The second system continues this pattern. The third system includes a dynamic marking of *dim.* (diminuendo) and a fermata over a chord in the right hand. The fourth system is marked *poco a poco* and features a fermata over a chord in the right hand. The fifth system is marked *dim.* and *e rall.* (ritardando), with a fermata over a chord in the right hand. The sixth system is marked *pp* (pianissimo) and features a fermata over a chord in the right hand. The score concludes with a key signature change to two sharps (D major) and a 4/4 time signature.

36 *Molto moderato.*  
Baritone Solo. CHRIST.

*Molto moderato.* *f* *p*  
My God! My God!

*mf* *pp* *pp sempre*

*più espressivo* *p*  
Hast Thou for - sak - en Me? My God!

*accel.* *p* *rall.* *p* **RECIT.**  
My God! Hast Thou for - sak - en Me? hast Thou for -

*accel.* *rall.*

- sak-en Me? My God!— Hast Thou for - sak - en Me?

*pp*

37 *Molto allegro.*

CHORUS.

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

*mf* Whether E -

37 *Molto allegro.*

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

*sf* *poco rall.*

38 *Meno mosso.*  
Baritone Solo. CHRIST.

*mp* Fa-ther! in - to Thy hands — My spir - it —

*Meno mosso.*

*pp* *mp*

I com - mend! In - to Thy hands

*pp*

*cresc.* My spir-it I com - mend! *Meno mosso.*

*Meno mosso.* *pp*

**SOLI.**

Soprano I. MARY I. *p* It is fin - ish'd.

Contralto. MARY III. *p* It is fin - ish'd.

Baritone. *mp* It is fin - ish'd.

*p*



*Grandioso.*

CHORUS.

It is fin - ish'd.  
It is fin - ish'd.  
It is fin - ish'd.  
It is fin - ish'd.

*accel. cresc.*  
*cresc. molto*

*sf*  
*rall.*

SOLI & CHORUS.

MARY I and Soprano. *f*

MARY II & III and Contralto.

PILATE and Tenor.

Bass.

It it finish'd! He hath triumph'd! It is

40

*pesante*

*f*

*L'istesso tempo.*

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

*L'istesso tempo.*

*sf*

*sf*

*sf*

*sf*

*Allegretto tempo.*

*ff*

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff*

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff*

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff*

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*Allegretto tempo.*

Him shall yield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Him shall yield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Him shall yield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Him shall yield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

*cresc.*

**41**  
*mf*

Lol the so - lid earth is sha-ken, Lightnings flash a -

*mf*

Lol the so - lid earth is sha-ken, Lightnings flash a -

*mf*

, Lol the so - lid earth is sha-ken, Lightnings flash a -

*mf*

Lol the so - lid earth is sha-ken, Lightnings flash a -

**41**

*mf* *cresc.* *molto*  
 - cross theskies,Andthe quiet dead, a - wak - end,Fromtheir riv - en graves a -  
*mf* *cresc.* *molto*  
 - cross theskies,Andthe quiet dead, a - wak - end,Fromtheir riv - engraves a -  
*mf* *cresc.* *molto*  
 - cross theskies,Andthe qui - et dead,a - waken'd, Fromtheir riv - en graves a -  
*mf* *cresc.* *molto*  
 - cross theskies,Andthe qui - et dead,a - wak-en'd,Fromtheir riv - engraves a -

*ff*  
 - rise, fromtheir riv - en graves a - rise. —  
*ff*  
 - rise, a-rise, fromtheir riv - en graves a - rise. —  
*ff*  
 - rise, a-rise, fromtheir riv - en graves a - rise. —  
*ff*  
 - rise, a-rise, fromtheir riv - en graves a - rise. —

42

*p* > Hark! hark! *mp* 'Tis the  
 Hark! hark! *mp* 'Tis the

THREE SOLO VOICES.

*p* > Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.——  
*p* > Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.——

42 *fp*

Choir an - gel - ic singing In the land of per - fect day.——  
 Choir an - gel - ic singing In the land of per - fect day.——

*pp* *cresc.*

THREE SOLO VOICES.

CHORUS.

43

*mp*

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way. 'Tis the

Hark! a sound of tri-umph ri - ses O'er earth's tumult far away. 'Tis the

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way.

Hark! a sound of tri - umph O'er earth's tumult far a-way.

43

*mp*

Choir an-gel - ic sing-ing In the land of per - fect

Choir an - gel - ic sing-ing In the land of per - fect

*pp*

44

day. ——— Christ hath

day. ——— CHORUS. Christ hath

Christ hath

Christ hath

Christ hath

44

*sf*

*f*

tri - umph'd. Sure - ly He who meek - ly suf - fer'd

tri - umph'd. Sure - ly He who meek - ly suf - fer'd

tri - umph'd. Sure - ly He who meek - ly suf - fer'd

tri - umph'd. Sure - ly He who meek - ly suf - fer'd

*mp* *cresc.* *poco a poco*

*mp* *cresc.* *poco a poco*



Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.

45

Sure - ly He whom men re-ject - ed Was the Son of God \_\_\_\_\_ most

Sure - ly He whom men re-ject - ed Was the Son, the Son of God most

Sure - ly He whom men re-ject - ed Was the Son of God \_\_\_\_\_ most

Surely He whom men re-ject - ed Was the Son, the Son of God most

45

*f*

*cresc.*

High, \_\_\_\_\_ Conqueror of Sin and Sa - tan,

High, \_\_\_\_\_ Con - quer-or of Sin and Sa - tan,

High, Conqueror, Con - quer-or of Sin and Sa - tan,

High, Conqueror, Conqueror of Sin and Sa - tan,

*pesante* 46 *rall.*

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

*a tempo*

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

*ff a tempo*

*rall.* *sf*

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YOUNG LOCHINVAR (SOL-FA, 0/6) ... ..	...	...	1/6	—	—	—
<b>E. ASPA.</b>						
ENDYMION (with Recitation) ... ..	...	...	4/0	—	—	—
THE GIPSIES ... ..	...	...	1/0	—	—	—
<b>ASTORGA.</b>						
STABAT MATER ... ..	...	...	1/0	1/6	—	—
<b>J. C. BACH.</b>						
I WRESTLE AND PRAY (SOL-FA, 0/2) ... ..	...	...	0/4	—	—	—
<b>J. S. BACH.</b>						
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6) 1/0	—	—	—	—	—	—
BE NOT AFRAID (SOL-FA, 0/4) ... ..	...	...	0/6	—	—	—
BIDE WITH US ... ..	...	...	1/0	—	—	—
BLESSING, GLORY, AND WISDOM ... ..	...	...	0/6	—	—	—
CHRISTMAS ORATORIO ... ..	...	...	2/0	2/6	4/0	—
Ditto (PARTS 1 & 2) ... ..	...	...	1/0	—	—	—
Ditto (PARTS 3 & 4) ... ..	...	...	1/0	—	—	—
Ditto (PARTS 5 & 6) ... ..	...	...	1/0	—	—	—
GOD GOETH UP WITH SHOUTING ... ..	...	...	1/0	—	—	—
GOD SO LOVED THE WORLD ... ..	...	...	1/0	—	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
JESUS, NOW WILL WE PRAISE THEE ... ..	...	...	1/0	—	—	—
JESU, PRICELESS TREASURE (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
MAGNIFICAT, IN D ... ..	...	...	1/0	—	—	—
MASS, IN B MINOR ... ..	...	...	2/6	3/0	4/0	—
MISSA BREVIS, IN A ... ..	...	...	1/6	—	—	—
MY SPIRIT WAS IN HEAVENESS ... ..	...	...	1/0	—	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
SLEEPERS, WAKE (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
THE LORD IS A SUN AND SHIELD ... ..	...	...	1/0	—	—	—
THE PASSION (S. JOHN) ... ..	...	...	2/0	2/6	4/0	—
THE PASSION (S. MATTHEW) ... ..	...	...	2/6	3/0	—	—
Ditto (Abridged as used at St. Paul's) ... ..	...	...	1/6	3/0	—	—
THOU GUIDE OF ISRAEL ... ..	...	...	1/0	—	—	—
WHEN WILL GOD RECALL MY SPIRIT ... ..	...	...	1/0	—	—	—
<b>A. S. BAKER.</b>						
COMMUNION SERVICE, IN E ... ..	...	...	1/6	—	—	—
<b>J. BARNEY.</b>						
REREKAH (SOL-FA, 0/6) ... ..	...	...	1/0	1/6	2/6	—
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ... ..	...	...	1/6	2/0	—	—
KING ALL GLORIOUS (SOL-FA, 0/1½) ... ..	...	...	0/6	—	—	—
<b>LEONARD BARNES.</b>						
THE BRIDAL DAY ... ..	...	...	2/6	—	4/6	—
<b>J. F. BARNETT.</b>						
PARADISE AND THE PERI ... ..	...	...	4/0	—	6/0	—
THE ANCIENT MARINER (SOL-FA, 2/0) ... ..	...	...	3/6	4/0	5/0	—
THE RAISING OF LAZARUS ... ..	...	...	6/6	—	9/0	—
THE WISHING BELL (Female voices) (SOL-FA, 1/0) 2/6	—	—	—	—	—	—
<b>MARMADUKE BARTON.</b>						
MASS IN A MAJOR (For Advent and Lent) ... ..	...	...	1/0	—	—	—
<b>BEEHOVEN.</b>						
A CALM SEA AND A PROSPEROUS VOYAGE ... ..	...	...	0/4	—	—	—
CHORAL FANTASIA (SOL-FA, 0/3) ... ..	...	...	1/0	—	—	—
CHORAL SYMPHONY ... ..	...	...	2/6	—	—	—
Ditto, VOCAL PORTION (SOL-FA, 0/6) ... ..	...	...	1/6	—	—	—
COMMUNION SERVICE, IN C ... ..	...	...	1/6	—	3/0	—
ENGEDI; OR, DAVID IN THE WILDERNESS ... ..	...	...	1/0	1/6	2/6	—
MASS, IN C ... ..	...	...	1/0	1/6	2/6	—
MASS, IN D ... ..	...	...	2/0	2/6	4/0	—
MEEK, AS THOU LIVEDST ... ..	...	...	0/3	—	—	—
MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ... ..	...	...	1/0	1/6	2/6	—
RUINS OF ATHENS (SOL-FA, 0/6) ... ..	...	...	1/6	—	—	—
THE PRAISE OF MUSIC ... ..	...	...	1/6	2/0	3/0	—
<b>A. H. BEHREND.</b>						
SINGERS FROM THE SEA (Female Voices) ... ..	...	...	1/6	—	—	—
Ditto, SOL-FA, 0/6) ... ..	...	...	—	—	—	—
<b>WILFRED BENDALL.</b>						
A LEGEND OF BREGENZ (Female voices) ... ..	...	...	1/6	—	—	—
Ditto, SOL-FA, 0/6) ... ..	...	...	—	—	—	—
THE LADY OF SHALOTT (Female voices) ... ..	...	...	2/6	—	—	—
Ditto, SOL-FA, 1/0) ... ..	...	...	—	—	—	—
SONG DANCES. Vocal Suite. (Female Voices) ... ..	...	...	2/0	—	—	—
<b>KAREL BENDL.</b>						
WATER-SPRITE'S REVENGE (Female voices) ... ..	...	...	1/0	—	—	—
<b>SIR JULIUS BENEDICT.</b>						
PASSION MUSIC (from St. PETER) ... ..	...	...	1/6	—	—	—
ST. PETER ... ..	...	...	3/0	3/6	5/0	—
THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ... ..	...	...	2/6	3/0	4/0	—
<b>GEORGE J. BENNETT.</b>						
EASTER HYMN ... ..	...	...	1/0	—	—	—
<b>SIR W. STERNDALÉ BENNETT.</b>						
INTERNATIONAL EXHIBITION ODE (1862) ... ..	...	...	1/0	—	—	—
THE MAY QUEEN (SOL-FA, 0/6) ... ..	...	...	1/0	1/6	2/6	—
THE WOMAN OF SAMARIA (SOL-FA, 1/0) ... ..	...	...	4/0	—	6/0	—
<b>G. R. BETJEMANN.</b>						
THE SONG OF THE WESTERN MEN ... ..	...	...	1/0	—	—	—
<b>W. R. BEXFIELD.</b>						
ISRAEL RESTORED ... ..	...	...	4/0	—	—	—
<b>HUGH BLAIR.</b>						
BLESSED ARE THEY WHO WATCH (ADVENT) ... ..	...	...	1/6	—	—	—
HARVEST-TIDE ... ..	...	...	1/0	—	—	—
THE SONG OF DEBORAH AND BARAK ... ..	...	...	2/6	—	—	—
<b>JOSIAH BOOTH.</b>						
THE DAY OF REST (Female voices) (SOL-FA, 1/0) ... ..	...	...	2/6	—	—	—
<b>KATE BOUNDY.</b>						
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ... ..	...	...	1/6	—	—	—
<b>E. M. BOYCE.</b>						
THE LAY OF THE BROWN ROSARY ... ..	...	...	1/6	—	—	—
THE SANDS OF CORRIEMIE (Female voices) ... ..	...	...	1/6	—	—	—
Ditto, SOL-FA, 0/6) ... ..	...	...	—	—	—	—
YOUNG LOCHINVAR ... ..	...	...	1/6	—	—	—
<b>J. BRADFORD.</b>						
HARVEST CANTATA ... ..	...	...	1/6	—	—	—
<b>W. F. BRADSHAW.</b>						
GASPAR BECERRA ... ..	...	...	1/6	—	—	—
<b>J. BRAHMS.</b>						
A SONG OF DESTINY ... ..	...	...	1/0	—	—	—
<b>C. BRAUN.</b>						
QUEEN MAB AND THE KOBOLDS (Operetta) (SOL-FA, 0/9) ... ..	...	...	2/0	—	—	—
SIGURD ... ..	...	...	5/0	—	—	—
THE COUNTRY MOUSE AND THE TOWN MOUSE (Operetta) (SOL-FA, 0/4) ... ..	...	...	1/0	—	—	—
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
<b>A. HERBERT BREWER.</b>						
EMMAUS (SOL-FA, 0/9) ... ..	...	...	1/6	2/0	—	—
NINETY-EIGHTH PSALM ... ..	...	...	1/6	—	—	—
O PRAISE THE LORD ... ..	...	...	1/0	—	—	—
<b>J. C. BRIDGE.</b>						
DANIEL ... ..	...	...	3/6	—	—	—
RESURGAM ... ..	...	...	1/6	—	—	—
RUDEL ... ..	...	...	4/0	—	—	—
<b>J. F. BRIDGE.</b>						
BOADICEA ... ..	...	...	2/6	—	—	—
CALLIRHOE (SOL-FA, 1/6) ... ..	...	...	2/6	3/0	4/0	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	...	...	1/6	—	—	—
HYMN TO THE CREATOR ... ..	...	...	1/0	—	—	—
MOUNT MORIAH ... ..	...	...	3/0	—	—	—
NINEVEH ... ..	...	...	2/6	3/0	4/0	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ... ..	...	...	1/0	—	—	—
THE BALLAD OF THE CLAMPERDOWN ... ..	...	...	1/0	—	—	—
Ditto, SOL-FA, 0/6) ... ..	...	...	—	—	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ... ..	...	...	1/6	—	—	—
THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	...	...	1/6	—	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
THE INCHCAPE ROCK ... ..	...	...	1/0	—	—	—
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6) ... ..	...	...	1/0	—	—	—

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THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	COMMUNION SERVICE, IN D ... ..	2/6	—	—	
<b>EDWARD BUNNETT.</b>				MASS, IN D ... ..	2/6	—	—	
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	PATRIOTIC HYMN ... ..	1/6	—	—	
<b>T. A. BURTON.</b>				Ditto (German and Bohemian Words) ... ..	3/0	—	—	
CAPTAIN REECE (Boys' voices) (Sol-Fa, 0/6) ... ..	1/0	—	—	REQUIEM MASS ... ..	5/0	6/0	7/6	
<b>W. BYRD.</b>				ST. LUDMILA ... ..	5/0	6/0	7/6	
MASS FOR FOUR VOICES ... ..	2/6	—	—	Ditto (German and Bohemian Words) ... ..	5/0	—	—	
<b>CARISSIMI.</b>				STABAT MATER (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0	
JEPHTHAH ... ..	1/0	—	—	THE SPECTRE'S BRIDE (Sol-Fa, 1/6) ... ..	3/0	3/6	5/0	
<b>A. VON AHN CARSE.</b>				Ditto (German and Bohemian Words) ... ..	6/0	—	—	
THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—	<b>A. E. DYER.</b>				
<b>GEORGE CARTER.</b>				ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	3/6	SALVATOR MUNDI ... ..	2/6	—	—	
<b>WILLIAM CARTER.</b>				<b>H. J. EDWARDS.</b>				
PLACIDA ... ..	2/0	2/6	4/0	PRAISE TO THE HOLIEST ... ..	1/6	—	—	
<b>CHERUBINI.</b>				THE ASCENSION ... ..	2/6	—	—	
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	THE EPIPHANY ... ..	2/0	—	—	
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) ... ..	1/0	1/6	2/6	<b>EDWARD ELGAR.</b>				
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	CARACTACUS (Sol-Fa, Choruses only, 1/6) ... ..	3/6	4/0	5/0	
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	KING OLAF (Sol-Fa, Choruses only, 1/6) ... ..	3/0	—	5/0	
<b>E. T. CHIPP.</b>				TE DEUM AND BENEDICTUS ... ..	1/0	—	—	
JOB ... ..	4/0	—	—	THE DREAM OF GERONTIUS ... ..	3/6	4/0	5/0	
NAOMI ... ..	2/0	—	—	(Ditto, German Words, 6 Marks) (Ditto, Sol-Fa, Choruses only, 1/6) ... ..	—	—	—	
<b>HAMILTON CLARKE.</b>				THE BANNER OF ST. GEORGE (Sol-Fa 1/0) ... ..	1/6	—	—	
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/9) ... ..	2/0	—	—	THE BLACK KNIGHT ... ..	2/0	—	—	
HORNPIPE HARRY (Operetta) (Sol-Fa, 0/9) ... ..	2/6	—	—	THE LIGHT OF LIFE (Lux Christi) ... ..	2/6	—	—	
PEPIN THE PIPPIN (Operetta) (Sol-Fa, 0/9) ... ..	2/6	—	—	<b>ROSALIND F. ELLICOTT.</b>				
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9) ... ..	2/6	—	—	ELYSIUM ... ..	1/0	—	—	
THE MISSING DUKE (Operetta) (Sol-Fa, 0/9) ... ..	2/6	—	—	THE BIRTH OF SONG ... ..	1/6	—	—	
<b>GERARD F. COBB.</b>				<b>GUSTAV ERNEST.</b>				
A SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—	ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9) ... ..	2/6	—	—	
<b>S. COLERIDGE-TAYLOR.</b>				<b>A. J. EYRE.</b>				
SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0	COMMUNION SERVICE IN E FLAT ... ..	1/0	—	—	
(Ditto, Sol-Fa, 2/0) ... ..	—	—	—	<b>T. FACER.</b>				
HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0) ... ..	1/6	—	—	A MERRY CHRISTMAS (Sol-Fa, 0/6) ... ..	1/0	—	—	
HIAWATHA'S HOCHZEIT ... ..	1/6	—	—	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—	
3 marks ... ..	—	—	—	(Ditto, Sol-Fa, 0/9) ... ..	—	—	—	
THE DEATH OF MINNEHAHA (Sol-Fa, 1/0) ... ..	1/6	—	—	SONS OF THE EMPIRE (School Cantata) ... ..	1/6	—	—	
HIAWATHA'S DEPARTURE (Sol-Fa, 1/0) ... ..	2/0	—	—	(Ditto, Sol-Fa, 0/6) ... ..	—	—	—	
THE BLIND GIRL OF CASTÉL-CUILLÉ ... ..	2/6	3/0	—	E. FANING.	—	—	—	
(Ditto, Sol-Fa, 1/0) ... ..	—	—	—	BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—	
MEG BLANE (Sol-Fa, 0/9) ... ..	2/0	—	—	(Ditto, Sol-Fa, 1/0) ... ..	—	—	—	
<b>FREDERICK CORDER.</b>				<b>HENRY FARMER.</b>				
THE BRIDAL OF TRIERMALN (Sol-Fa, 1/0) ... ..	2/6	—	—	MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) ... ..	2/0	2/6	3/6	
<b>SIR MICHAEL COSTA.</b>				<b>PERCY E. FLETCHER.</b>				
THE DREAM ... ..	1/0	—	—	THE TOY REVIEW (Operetta) (Sol-Fa, 0/8) ... ..	1/6	—	—	
<b>H. COWARD.</b>				THE ENCHANTED ISLAND (Operetta) ... ..	2/0	—	—	
GARETH AND LINET (Sol-Fa, Choruses only) 1/0) ... ..	2/6	—	—	(Ditto, Sol-Fa, 0/9) ... ..	—	—	—	
THE STORY OF BETHANY (Sol-Fa, 1/6) ... ..	2/6	3/0	—	THE OLD YEAR'S VISION (Operetta) (Sol-Fa, 0/8) ... ..	1/6	—	—	
<b>F. H. COWEN.</b>				<b>J. C. FORRESTER.</b>				
A DAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/0) ... ..	2/0	—	—	THE KALENDAR (Operetta) (Sol-Fa, 0/9) ... ..	2/0	—	—	
A SONG OF THANKSGIVING ... ..	1/6	—	—	<b>MYLES B. FOSTER.</b>				
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9) ... ..	2/0	—	—	SNOW FAIRIES (Female voices) (Sol-Fa, 0/6) ... ..	1/6	—	—	
CORONATION ODE ... ..	1/6	—	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—	
ODE TO THE PASSIONS (Sol-Fa, 1/0) ... ..	2/0	—	—	(Ditto, Sol-Fa, 0/8) ... ..	—	—	—	
RUTH (Sol-Fa, 1/6) ... ..	4/0	4/6	6/0	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9) ... ..	2/6	—	—	
ST. JOHN'S EVE (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0	THE COMING OF THE KING (Female voices) ... ..	1/6	—	—	
SLEEPING BEAUTY (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0	(Ditto, Sol-Fa, 0/8) ... ..	—	—	—	
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/8) ... ..	2/0	—	—	<b>ROBERT FRANZ.</b>				
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/8) ... ..	2/0	—	—	PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	
THE WATER LILY ... ..	2/6	—	—	NIELS W. GADE.	—	—	—	
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9) ... ..	1/6	—	—	CHRISTMAS EVE (Sol-Fa, 0/4) ... ..	1/0	1/6	—	
<b>J. MAUDE CRAMENT.</b>				COMALA ... ..	2/0	2/6	4/0	
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	ERL-KING'S DAUGHTER (Sol-Fa, 0/9) ... ..	1/0	1/6	2/6	
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	PSYCHE (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0	
<b>W. CRESER.</b>				SPRING'S MESSAGE (Sol-Fa, 0/8) ... ..	0/6	—	—	
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	THE CRUSADERS (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	
<b>W. CROTCH.</b>				ZION ... ..	1/0	1/6	2/6	
PALESTINE ... ..	3/0	3/6	5/0	<b>HENRY GADSBY.</b>				
<b>W. H. CUMMINGS.</b>				ALCESTIS (Male voices) ... ..	4/0	—	—	
THE FAIRY RING ... ..	2/6	—	—	COLUMBUS (Male voices) ... ..	2/6	—	—	
<b>W. G. CUSINS.</b>				LORD OF THE ISLES (Sol-Fa, 1/6) ... ..	2/6	—	—	
TE DEUM, IN B FLAT ... ..	1/6	—	—	ODE (for s.s.a.) ... ..	1/0	—	—	
<b>FÉLICIEN DAVID.</b>				<b>F. W. GALPIN.</b>				
THE DESERT (Male voices) ... ..	1/6	2/0	3/0	YE OLDE ENGLYSHE PASTYMES ... ..	1/6	—	—	
<b>H. WALFORD DAVIES.</b>				<b>G. GARRETT.</b>				
HERVÉ RIEL ... ..	1/0	—	—	HARVEST CANTATA (Sol-Fa, 0/6) ... ..	1/0	—	—	
THE TEMPLE ... ..	4/0	5/0	6/0	THE SHUNAMMITE ... ..	3/0	—	—	
THE THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—	—	THE TWO ADVENTS ... ..	1/6	—	—	
<b>P. H. DIEMER.</b>				<b>R. MACHILL GARTH.</b>				
BETHANY ... ..	4/0	—	—	EZEKIEL ... ..	4/0	—	—	
LAZARUS ... ..	2/6	—	—	THE WILD HUNTSMAN ... ..	1/0	1/6	—	
<b>F. G. DOSSERT.</b>				<b>A. R. GAUL.</b>				
COMMUNION SERVICE, IN E MINOR ... ..	2/0	—	—	AROUND THE WINTER FIRE (Female voices) ... ..	2/0	—	—	
MASS, IN E MINOR ... ..	5/0	—	—	(Ditto, Sol-Fa, 0/9) ... ..	—	—	—	
<b>LUCY K. DOWNING.</b>				A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6) ... ..	1/0	—	—	
A PARABLE IN SONG ... ..	2/0	—	—	ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	
<b>T. F. DUNHILL.</b>				JOAN OF ARC (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	
TUBAL CAIN (Ballad) ... ..	1/0	—	—	PASSION SERVICE ... ..	2/6	3/0	4/0	
<b>F. DUNKLEY.</b>				RUTH (Sol-Fa, 0/9) ... ..	2/0	2/6	4/0	
THE WRECK OF THE HESPERUS ... ..	1/0	—	—	THE ELFIN HILL (Female voices) ... ..	2/0	—	—	
				THE HARE AND THE TORTOISE (Sol-Fa, 0/6) ... ..	1/6	—	—	
				THE HOLY CITY (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	
				THE LEGEND OF THE WOOD (Female voices) ... ..	1/0	—	—	
				(Ditto, Sol-Fa, 0/8) ... ..	—	—	—	
				THE PRINCE OF PEACE (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	

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<b>A. R. GAUL.—Continued.</b>			<b>HANDEL.—Continued.</b>				
THE TEN VIRGINS (Sol-fa, 1/0) ...	3/6	3/0	4/0	THE MESSIAH, edited by V. Novello (Sol-fa 1/0) ...	2/0	2/6	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	THE MESSIAH, edited by E. Prout (Sol-fa, 1/0) ...	2/0	2/6	4/0
UNA (Sol-fa, 1/0) ...	2/6	3/0	4/0	THE MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0
UNION JACK (Union Song with Actions) ...	0/6	—	—	THE MESSIAH, edited by W. T. Best (Sol-fa, 1/0) ...	2/0	2/6	4/0
<b>FR. GERNSEHM.</b>			<b>DITTO (CHORUSES ONLY) ...</b>				
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THE PASSION ...	3/0	3/6	5/0
<b>E. OUSELEY GILBERT.</b>			<b>DITTO (Abridged Edition) ...</b>				
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0
(Ditto, Sol-fa, 0/8)	—	—	—	UTRECHT JUBILATE ... ..	1/0	—	—
<b>F. E. GLADSTONE.</b>			<b>SYDNEY HARDCASTLE.</b>				
PHILIPPI ... ..	2/6	—	—	SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
<b>GLUCK.</b>			<b>BASIL HARWOOD.</b>				
ORPHEUS (Choruses, Sol-fa, 1/0) ...	3/6	—	—	INCLINA, DOMINE (86th Psalm) ... ..	3/0	—	—
Ditto (Act II. only) ... ..	1/6	—	—	<b>F. K. HATTERSLEY.</b>			
<b>HERMANN GOETZ.</b>			<b>KING ROBERT OF SICILY ... ..</b>				
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	... ..	2/6	—	—
NOENIA ... ..	1/0	—	—	<b>HAYDN.</b>			
THE WATER-LILY (Male voices) ... ..	1/6	—	—	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
<b>A. M. GOODHART.</b>			<b>DITTO (Latin and English) ...</b>				
ARETHUSA ... ..	1/0	—	—	INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
EARL HALDAN'S DAUGHTER ... ..	1/0	—	—	SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
SIR ANDREW BARTON ... ..	1/0	—	—	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
THE SPANISH ARMADA ... ..	0/6	—	—	TE DEUM (English and Latin) ... ..	1/0	—	—
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MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	<b>BATTISON HAYNES.</b>			
Ditto, Sol-fa (Latin and English) ... ..	2/0	—	—	A SEA DREAM (Female voices) (Sol-fa, 0/6) ...	2/6	—	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/6	—	—	THE FAIRIES' ISLE (Female voices) ... ..	2/6	—	—
OUT OF DARKNESS ... ..	1/0	—	—	THE SEA FAIRIES (Female voices) (Sol-fa, 0/6)	1/6	—	—
REQUIEM MASS, from "Mors et Vita" ... ..	2/6	3/0	—	<b>C. SWINNERTON HEAP.</b>			
THE REDEMPTION (English Words) (Sol-fa, 2/0)	5/0	6/0	7/6	FAIR ROSAMOND (Sol-fa, 2/0) ... ..	3/6	4/0	5/0
Ditto (French Words) ... ..	8/4	—	—	<b>EDWARD HECHT.</b>			
Ditto (German Words) ... ..	10/0	—	—	ERIC THE DANE ... ..	3/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
THE CROSS (Filii Jerusalem) ... ..	1/0	—	—	<b>GEORG HENSCHEL.</b>			
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
<b>C. H. GRAUN.</b>			<b>STABAT MATER ... ..</b>				
TE DEUM ... ..	2/0	2/6	4/0	TE DEUM LAUDAMUS, IN C ... ..	2/6	—	—
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	<b>HENRY HILES.</b>			
<b>ALAN GRAY.</b>			<b>THE CRUSADERS ... ..</b>				
ARETHUSA ... ..	1/6	—	—	GOD IS OUR REFUGE ... ..	0/6	—	—
A SONG OF REDEMPTION ... ..	1/6	—	—	WAR IN THE HOUSEHOLD ... ..	4/0	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	<b>FERDINAND HILLER.</b>			
THE WIDOW OF ZAREPHATH ... ..	2/0	—	—	A SONG OF VICTORY (Sol-fa, 0/9) ... ..	1/0	1/6	—
<b>J. O. GRIMM.</b>			<b>NALA AND DAMAYANTI ... ..</b>				
THE SOUL'S ASPIRATION ... ..	1/0	—	—	ALL THEY THAT TRUST IN THEE ... ..	0/6	—	—
<b>G. HALFORD.</b>			<b>H. E. HODSON.</b>				
THE PARACLETE ... ..	2/0	—	—	THE GOLDEN LEGEND ... ..	2/0	—	—
<b>E. V. HALL.</b>			<b>HEINRICH HOFMANN.</b>				
IS IT NOTHING TO YOU (Sol-fa, 0/3) ... ..	0/6	—	—	CHAMPAGNERLIED (Male voices) ... ..	1/6	—	—
<b>HANDEL.</b>			<b>CINDERELLA ... ..</b>				
ACIS AND GALATEA ... ..	1/0	1/6	2/6	MELUSINA ... ..	2/0	2/6	4/0
Ditto, New Edition, edited by J. Barnby (Sol-fa, 1/0)	1/0	1/6	2/6	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALCESTE ... ..	2/0	—	—	<b>C. HOLLAND.</b>			
ALEXANDER BALUS ... ..	3/0	3/6	5/0	AFTER THE SKIRMISH ... ..	1/0	—	—
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0	<b>T. S. HOLLAND.</b>			
ATHALIAH ... ..	3/0	3/6	5/0	KING GOLDEMAR (Operetta) (Sol-fa, 0/9) ...	2/0	—	—
BELSHAZZAR ... ..	3/0	3/6	5/0	<b>GUSTAV VON HOLST.</b>			
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	THE IDEA (Humorous Operetta) (Sol-fa, 0/6)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	<b>HUMMEL.</b>			
Or, singly:—	—	—	—	ALMA VIRGO (Latin and English) ... ..	0/4	—	—
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—	COMMUNION SERVICE, IN B FLAT ... ..	2/0	—	4/0
MY HEART IS INDITING ... ..	0/6	—	—	Ditto, IN E FLAT ... ..	2/0	—	4/0
THE KING SHALL REJOICE (Sol-fa, 0/3)	0/6	—	—	Ditto, IN D ... ..	2/0	—	4/0
THE WAYS OF ZION ... ..	1/0	—	—	FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
ZADOK THE PRIEST (Sol-fa, 0/1½) ... ..	0/3	—	—	QUOD IN ORBE (Latin and English) ... ..	0/4	—	—
DEBORAH ... ..	2/0	2/6	4/0	SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6	THIRD MASS, IN D ... ..	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0	—	—	<b>W. H. HUNT.</b>			
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L'ALLEGRO (Choruses only, 1/0) ... ..	2/0	2/6	4/0	LA BELLE DAME SANS MERCI ... ..	1/0	—	—
NISI DOMINUS ... ..	1/0	—	—	<b>W. JACKSON.</b>			
O COME, LET US SING UNTO THE LORD	—	—	—	THE YEAR ... ..	2/0	2/6	—
(5th Chandos Anthem) ... ..	1/0	—	—	<b>G. JACOBI.</b>			
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	CINDERELLA (Operetta) (Sol-fa, 1/0) ...	2/0	—	—
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	DAVID AND SAUL (Sol-fa, 2/0) ... ..	3/0	3/6	—
O PRAISE THE LORD, YE ANGELS ... ..	2/6	—	—	<b>A. JENSEN.</b>			
SAMSON (Sol-fa, 1/0) ... ..	2/0	2/6	4/0	THE FEAST OF ADONIS ... ..	1/0	1/6	—
SAUL (Choruses only, 1/0) ... ..	2/0	2/6	4/0				
SEMELE ... ..	3/0	3/6	5/0				
SOLOMON ... ..	2/0	2/6	4/0				
SUSANNA ... ..	3/0	3/6	5/0				
THEODORA ... ..	3/0	3/6	5/0				



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<b>H. FESTING JONES.</b>					CHORAL DANCES from Ditto ... ..			
KING BULBOUS (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—	<b>GEORGE C. MARTIN.</b>				
<b>C. WARWICK JORDAN.</b>					COMMUNION SERVICE, IN A ... ..			
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—	Ditto, IN C ... ..				
<b>N. KILBURN.</b>					FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ... ..			
BY THE WATERS OF BABYLON ... ..	1/0	—	—	<b>J. MASSENET.</b>				
THE LORD IS MY SHEPHERD (23rd Psalm) ... ..	0/8	—	—	MANON (Opera) ... ..				
THE SILVER STAR (Female voices) ... ..	1/6	—	—	<b>J. T. MASSER.</b>				
<b>ALFRED KING.</b>					HARVEST CANTATA ... ..			
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<b>OLIVER KING.</b>					PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) 1/8 2/0			
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THE NAIADS (Female voices) ... ..	2/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0				
THE ROMANCE OF THE ROSES ... ..	2/6	—	—	HORATIUS (Male voices) ... ..				
THE SANDS O' DEE (Sol-FA, 0/2) ... ..	1/0	—	—	MISSA SOLENNIS, IN B FLAT ... ..				
<b>J. KINROSS.</b>					<b>MENDELSSOHN.</b>			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) 2 6	—	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..				
<b>H. LAHEE.</b>					AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) 1/0			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 2 6	—	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... ..				
<b>EDWIN H. LEMARE.</b>					NOT UNTO US, O LORD (115th Psalm) ... ..			
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..				
<b>LEONARDO LEO.</b>					(Ditto, Sol-FA, 0/8)			
DIXIT DOMINUS ... ..	1/0	1/6	—	ATHALIE (Sol-FA, 0/8) ... ..				
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THIRTEENTH PSALM ... ..	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) 1/0				
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ANDROMEDA ... ..	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/8) ... ..				
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... ..				
HERO AND LEANDER ... ..	1/6	—	—	LORELEY (Sol-FA, 0/6) ... ..				
ROSSALL ... ..	2/0	—	—	MAN IS MORTAL (8 voices) ... ..				
SIR OGGIE AND THE LADIE ELSIE ... ..	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0				
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—	(Ditto, Sol-FA, 0/4)				
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR-				
THE SONG OF BALDER ... ..	1/0	—	—	SAKEN ME (22nd Psalm) ... ..				
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	CEDIPUS AT COLONOS (Male voices) ... ..				
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<b>W. H. LONGHURST.</b>					8 voices, arranged in 4 parts ... ..			
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<b>G. A. MACFAREN.</b>					WHY RAGE FIERCELY THE HEATHEN ... ..			
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(Ditto, Sol-FA, 0/9)	—	—	—	NINETY-FIRST PSALM (Latin) ... ..				
ST. JOHN THE BAPTIST ... ..	3/0	—	4/0	Ditto (English) ... ..				
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(Ditto, Choruses only, Sol-FA, 1/6)	—	—	—	(Ditto, Sol-FA, 0/4)				
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BETHLEHEM ... ..	5/0	6/0	7/6	A WOODLAND DREAM (Sol-FA, 0/9) ... ..				
Ditto. Act II, separately ... ..	2/6	—	—	KILLIECRANKIE (Sol-FA, 0/8) ... ..				
JASON ... ..	2/6	3/0	4/0	<b>MOZART.</b>				
JUBILEE ODE ... ..	1/6	—	—	COMMUNION SERVICE, IN B FLAT (Latin and				
THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—	English) ... ..				
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THE DREAM OF JUBAL ... ..	3/6	3/0	4/0	GLORY, HONOUR, PRAISE ... ..				
(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—	Third Motet ... ..				
THE NEW COVENANT ... ..	1/6	—	—	HAVE MERCY, O LORD ... ..				
THE ROSE OF SHARON ... ..	5/0	6/0	7/6	Second Motet ... ..				
THE PROCESSION OF THE ARK (Choral Scene) 1 6	—	—	—	KING THAMOS ... ..				
(Ditto, Sol-FA, 2/0)	—	—	—	LITANIA DE VENERABILI ALTARIS (Ed) ... ..				
THE STORY OF SAVID ... ..	3/0	3/6	5/0	LITANIA DE VENERABILI SACRAMENTO (Bb) ... ..				
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	O GOD, WHEN THOU APPEAREST. First Motet ... ..				
<b>C. MACPHERSON.</b>					REQUIEM MASS ... ..			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	2/0	—	—	Ditto (Latin and English) (Sol-FA, 1/0) ... ..				
<b>L. MANCINELLI.</b>					SEVENTH MASS, IN B FLAT ... ..			
ERO E LEANDRO (Opera) ... ..	5/0	—	—	SPLENDEnte TE, DEUS (Sol-FA, 0/2) First Motet ... ..				
<b>F. W. MARKULL.</b>					TWELFTH MASS (Latin) ... ..			
ROLAND'S HORN (Male voices) ... ..	2/6	—	—	Ditto (Latin and English) (Sol-FA, 0/9) 1/0 1/6 2/6				
<b>E. A. NUNN.</b>					<b>E. MUNDELLA.</b>			
MASS, IN C ... ..					VICTORY OF SONG (Female voices) ... ..			
					<b>DR. JOHN NAYLOR.</b>			
					JEREMIAH ... ..			
					<b>JOSEF NEŠVERA.</b>			
					DE PROFUNDIS ... ..			

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<b>REV. SIR FREDK. OUSELEY.</b>				<b>ARTHUR RICHARDS.</b>			
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COMMUNION SERVICE (Assumpta est Maria)	2/6	—	—	<b>W. S. ROCKSTRO.</b>			
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MISSA BREVIS	2/6	—	—	<b>J. L. ROECKEL.</b>			
MISSA "O ADMIRABILE COMMERCIMUM"	2/6	—	—	LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/8)	2/0	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	THE HOURS (Operetta) (Sol-FA, 0/8)	2/0	—	—
STABAT MATER	1/6	—	—	THE SILVER PENNY (Operetta) (Sol-FA, 0/8)	2/0	—	—
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ODE TO THE SEA (SOL-FA, 1/0) ... ..	2/0	—	—	WHIMLAND (Operetta) (SOL-FA, 0/6) ... ..	2/0	—	—	
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THE FORSAKEN MERMAN ... ..	1/6	—	—	ST. ANDREW ... ..	2/0	—	—	
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CALVARY ... ..	2/6	3/0	4/0	(Operetta) (SOL-FA, 0/6) ... ..	1/6	—	—	
FALL OF BABYLON ... ..	3/0	3/6	5/0	IN PRAISE OF THE DIVINE (Masonic Ode) ... ..	2/0	—	—	
GOD, THOU ART GREAT (SOL-FA, 0/6) ... ..	1/0	—	—	A PSALM OF THANKSGIVING ... ..	1/0	—	—	
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/8	—	—	<b>WEBER.</b>				
HYMN TO ST. CECILIA ... ..	1/0	—	—	COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—	
JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—	IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—	
LAST JUDGMENT (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	MABLEE CANTATA ... ..	1/0	1/6	—	
MASS (for 5 solo voices and double choir) ... ..	2/0	—	—	JASS IN E FLAT (Latin and English) ... ..	1/0	1/6	2/6	
THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6	DO, IN G (Latin and English) ... ..	1/0	1/6	2/6	
<b>JOHN STAINER.</b>				<b>PRECIOSA ... ..</b>				
ST. MARY MAGDALEN (SOL-FA, 1/0) ... ..	2/0	2/6	4/0	THREE SEASONS ... ..	1/0	—	—	
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EDEN ... ..	6/0	6/0	7/6	<b>S. S. WESLEY.</b>				
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	O LORD, THOU ART MY GOD ... ..	1/0	—	—	
MASS, IN G MAJOR ... ..	2/6	—	—	<b>FLORENCE E. WEST.</b>				
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String Parts, 8s. 6d.; Wind Parts, 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.

**THE LIGHT OF LIFE ("Lux Christi").** A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29)

Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.

## ANTHEMS AND SERVICES.

**LIGHT OF THE WORLD ("The Light of Life").** S.A.T.B.

**SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life").** Tenor Solo and Chorus for T.T.B.B.

**DOUBT NOT THY FATHER'S CARE ("The Light of Life").** Duet, s. and c.

**AVE VERUM (Op. 2, No. 1).** Motet. English and Latin Words. (Tonic Sol-fa, rd.)

**TE DEUM AND BENEDICTUS IN F.** For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34)

String Parts, 4s. 6d.; Wind Parts and Full Score, MS.

## PART-SONGS AND CHORUSES.

**MY LOVE DWELT IN A NORTHERN LAND.** For S.A.T.B. (Tonic Sol-fa, 1½d.)

**WEARY WIND OF THE WEST.** S.A.T.B. (Tonic Sol-fa, 1½d.)

**O HAPPY EYES.** For S.A.T.B. (Tonic Sol-fa, rd.)

**SPANISH SERENADE ("Stars of the Summer Night").** For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Orchestral Parts, MS.

**THE SNOW.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte

Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.

**FLY, SINGING BIRD.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.)

**THE CHALLENGE OF THOR ("King Olaf").** (Tonic Sol-fa, 2d.)

String Parts, 2s.; Wind Parts and Full Score, MS.

**AS TORRENTS IN SUMMER ("King Olaf").** (Tonic Sol-fa, rd.)

**IT COMES FROM THE MISTY AGES ("Banner of St. George").** (Tonic Sol-fa, 2d.)

String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS.

**BRITONS, ALERT! ("Caractacus")**

**LITANY ("The Dream of Gerontius")**

**BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius")**

**GO FORTH UPON THY JOURNEY ("The Dream of Gerontius")**

**SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (Finale from "The Dream of Gerontius")**

**GOD SAVE THE KING.** Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*)

Tonic Sol-fa, rd.; Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.

## SONGS.

**THE SWORD SONG ("Caractacus").** For Baritone

**THE ANGEL'S SONG: "My work is done"** ("Gerontius"). For Mezzo-Soprano

**THERE ARE SEVEN THAT PULL THE**

## ORCHESTRA.

**VARIATIONS ON AN ORIGINAL THEME (Op. 36).** Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.

**PRELUDE AND ANGEL'S FAREWELL ("Gerontius").**

Full Score, 6s.; String Parts, 3s.; Wind Parts, 13s. 6d.

**IMPERIAL MARCH (Op. 32).**

Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, 7s.

**MEDITATION ("The Light of Life").**

String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.

**FROISSART (Op. 19).** Concert-Overture.

Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.

**TRIUMPHAL MARCH ("Caractacus").**

String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.

**FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid").**

Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, 9s.

## SMALL ORCHESTRA.

**CHANSON DE NUIT (Op. 15, No. 1).**

Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 1s. 6d.

**CHANSON DE MATIN (Op. 15, No. 2).**

Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, 1s. 6d.

**THREE PIECES (Op. 10).**

1. Mazurka.

Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.

2. Sérénade Mauresque.

Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.

3. Contrasts (The Gavotte, A.D. 1700 and 1900).

Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.

NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

**INTERMEZZO ("Dorabella")** from the Variations,

Op. 36), for Strings, Wood-wind, and Drums.

Full Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.

## ORGAN.

**SOLEMN MARCH ("The Black Knight")** .. 1 0

**MEDITATION ("The Light of Life")** .. 1 0

**IMPERIAL MARCH** .. 2 0

**TRIUMPHAL MARCH ("Caractacus")** .. 2 0

**PRELUDE AND ANGEL'S FAREWELL ("Gerontius.")** (In the Press.)

## MILITARY BAND.

**FUNERAL MARCH ("Grania and Diarmid")**

(In the Press.)

**IMPERIAL MARCH** .. 9 0

**CHANSON DE NUIT (Op. 15, No. 1)** .. 3 6

**CHANSON DE MATIN (Op. 15, No. 2)** .. 3 6

**MAZURKA** .. 5 0

**SÉRÉNADE MAURESQUE** .. 5 0

**CONTRASTS (The Gavotte, A.D. 1700 & 1900)** 5 0

**MEDITATION, from "Lux Christi." (In the Press.)**

## PIANOFORTE.

**VARIATIONS ON AN ORIGINAL THEME**

(Op. 36) .. 3 6

**INTERMEZZO ("Dorabella")** from the above 2 0

**THREE PIECES (Op. 10):—**

1. Mazurka .. 2 0

2. Sérénade Mauresque .. 2 0

3. Contrasts (The Gavotte, A.D. 1700 & 1900) 2 0

**MEDITATION ("The Light of Life")** .. 2 0

**IMPERIAL MARCH (Op. 32)** .. 2 0

**CHANSON DE NUIT (Op. 15, No. 1)** .. 1 6

**CHANSON DE MATIN (Op. 15, No. 2)** .. 1 6

**PRELUDE AND ANGEL'S FAREWELL ("Gerontius")** .. 2 0

## VIOLIN AND PIANOFORTE.

**CHANSON DE NUIT (Op. 15, No. 1)** .. 1 6

**CHANSON DE MATIN (Op. 15, No. 2)** .. 2 0

**MAZURKA (Op. 10, No. 1)** .. 2 0

## VIOLA AND PIANOFORTE.

**CHANSON DE NUIT (Op. 15, No. 1)** .. 1 6

## VIOLONCELLO AND PIANOFORTE.

**CHANSON DE NUIT (Op. 15, No. 1)** .. 1 6